1866
June 25
LoSoW

CATALOGUE

OF

The Memorable Cabinet

OF

DRAWINGS BY THE OLD MASTERS,

AND

COLLECTION OF ENGRAVINGS,

FORMED WITH PROFOUND TASTE AND JUDGMENT

BY THE LATE

REV. DR. WELLESLEY,

PRINCIPAL OF NEW INN HALL, OXFORD.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 25th of JUNE, 1866, and Thirteen following Days,

(Sundays excepted), at ONE o'Clock precisely.

L. 29221

MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

J. DAVY and SONS, Printers, 137, Long Acre, London.

From the library of
Frank Simpson

[June 25 – July 10]

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1*s.*; above Five Pounds 2*s.* 6*d.*, and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5*s.* in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. SOTHEBY, WILKINSON & HODGE, will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY, WILKINSON & HODGE, will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

Wellington Street, Strand.

THIS REMARKABLE CABINET contains a most valuable and interesting COLLECTION OF ANCIENT DRAWINGS of the Italian, Spanish, German, French, Dutch, Flemish, and English Schools; comprising brilliant and invaluable Specimens of the following Great Masters, viz.

ITALIAN AND SPANISH SCHOOLS.

Angelico (Fra)
Baroccio
Bartolomeo (Fra)
Bramante
Buonarotti, Michel Agnolo
Carracci (The)
Canaletti
Carpaccio
Carpi (G. da)
Cavallini
Cesto (Cesare da)
Correggio
Credi (Lorenzo di)
Dolce (Carlo)
Donatello
Ferrari (Gaudenzio)
Francia
Garofalo
Giotto
Giorgione
Ghirlandajo
Guardi
Guercino
Guido
Lippi (Filippo)
Mantegna
Maratti
Masaccio
Messina (Antonello di)
Murillo
Parmigiano
Perugino
Pisani
Pisanelli
Pinturicchio
Pollajuolo
Raffaelle
Romano (Julio)
Rosa (Salvator)
Sarto (Andrea del)
Siena (Baldassare da)
Signorelli
Settignano
Titian
Tintoretto
Vaga (Perino del)
Vasari
Verrocchio
Vecelli (Paolo)
Veronese (Paolo)
Vinci (Leonardo da)
Vite (Timoteo della)
Zuccaro, &c. &c.

FRENCH, GERMAN, DUTCH, AND FLEMISH SCHOOLS.

Breughel
Burgmair
Callot
Claude
Cuyp
Durer (Albert)
Holbein
Hollar
Jordaens
Leyden (Lucas van)
Nanteuil
Poussin (N.)
Poussin (G.)
Rembrandt
Rubens
Stimmer
Vandevelde (W.)
Van Dyck
Waterloo
Watteau
Wyck (T.)
Wyngaerde, &c. &c.

ENGLISH SCHOOL.

Lely
Vertue
Reynolds
Wilson
Hogarth
Gainsborough
Callcott, &c. &c.

The ENGRAVINGS contain Specimens of the Italian Schools, early Nielli, Marc Antonio and his Scholars; the engraved Works of Michael Angelo, Raffaelle, Titian, &c.; a large and interesting Collection of Woodcuts and Chiaro-oscuri, Etchings by Claude; and a quantity of Imitations of Drawings.

A complete Set of the Works of Julio Bonasone, many most rare.

A very large Collection of the Topography of Oxford and Oxfordshire, including Sets of the Oxford Almanacks, &c.

Topographical Views of Europe; Heraldry, &c. &c.

A sure guarantee as to the quality, beauty and originality of the Drawings is afforded by the European reputation, well-known taste and great artistic knowledge of the late Proprietor; the Compiler of the accompanying Catalogue has therefore thought it useless to do more than describe each Drawing, without adding any comments of his own; he will merely refer the Amateur to the exquisite beauty of the works of Perugino, Raffaelle, Michael Angelo, Titian, Parmigiano, Correggio, Vandyck, Rubens, &c. &c.

The Collection of Drawings by Claude (nearly 200 in number) is unequalled in point of beauty and interest, and several of the examples are of the highest quality.

CATALOGUE

OF

THE HIGHLY IMPORTANT

COLLECTION OF PRINTS AND DRAWINGS

By the Old Masters,

FORMED BY THE LATE

REV. DR. WELLESLEY,

PRINCIPAL OF NEW INN HALL, OXFORD.

FIRST DAY'S SALE.

MISCELLANEOUS PRINTS.

LOT					
1	Old English Caricatures, *some scarce*	54	3	3	.
2	Armour, Armorial Bearings, &c.; a Drawing by Jost Ammon, &c.	21	1	3	.
3	A collection of curious papers, Broadsides, Newspapers, &c.		.	11	.
4	Topography, various		.	4	.
5	Old Masters, various, *some curious*	45	1	6	.
6	Old Portraits. Jane Shore, by Faber, *scarce*	24	.	14	.
7	Painting on Glass. The famous Window at Gouda, engraved by Tanje	4	.	1	.
8	English Caricatures. Masquerade Scene, Elizabeth Canning, and various, *plain and coloured*	30	2	.	.
9	Painted Glass. Engravings and Drawings, *plain and coloured*	60		8	.
10	English Caricatures	54	3	5	.
11	A miscellaneous lot of Ancient and Modern Masters	88	.	7	.
12	Costumes of the Fellows of Colleges	45	1	2	.
13	Ancient Armour, Arms, &c. various	70	.	6	.
14	Antiquities. Facsimiles from a Missal, Outlines, &c.	19			
15	Various Vignette Views	76	.	3	6
			14	16	6

14	16	6		
	4	6	16	Ancient and Modern Masters, Vignettes, Ornaments, Natural History, &c. 126
	7	6	17	Ancient and Modern English and Foreign Prints 67
1	12		18	Old English Caricatures, *some scarce* 51
3	5		19	THE MADONNA. A VERY SINGULAR COLLECTION OF ENGRAVINGS OF THE MADONNA AND CHILD MANY OF THEM OF GREAT RARITY 780
1	5		20	A curious collection of old Cries of London, *scarce*
2	13		21	Portraits, various Monuments, Funeral Processions, Sea Fights, &c. relating to Lord Nelson, *an interesting collection* 209
2	14		22	SHOP BILLS. A large parcel of curious Shop Bills, Printers' Devices, Cuttings from Newspapers, &c.

HERALDRY.

29			23	A Solander Case, containing a collection of Arms, &c. relating to Oxford and Oxfordshire, with a quantity of MS. descriptions by the late Dr. Wellesley
6	6		24	An immense collection of English and Foreign Arms, consisting of several thousand, many on vellum and in colours, contained in three portfolios, *very interesting and valuable*
	3	6	25	Genealogy of the British Heptarchy, by Remigius Hogenburg; An Ancient View of Bath, by Savage; and Map of the Isle Man 4

PHOTOGRAPHS.

	6		26	Portraits of Mary Queen of Scots, photographed by Caldesi
	1	6	27	Topography, Antiquities, Portraits, &c. 19
	1		28	From Claude, P. del Vaga, &c. 10
			29	A similar lot 7
	3		30	From Raffaelle, published by the British Museum 8
			31	Francis II, King of France, from Janet 2
	4		32	From Raffaelle, in Dr. Wellesley's Collection 6
	2	6	33	After Michael Angelo 6
	4	6	34	After Raffaelle 10
	1		35	After Raffaelle 13
1	1		36	Portraits of Founders, &c. of Oxford, several duplicates 69

ENGLISH PORTRAITS.

	2		37	Dr. Charles Lloyd, after Falkener, by Lewis, *one a proof* 3
	1		38	Elizabeth Duchess of Devonshire, after Lawrence, by Marchetti, *two of which are proofs, private plates, very rare* 3
	1		39	Lady Rachel Russell, after Landseer, by Lewis *proof before any letters* 1

62. 16. 6

			£	s.	d.
40	Ancient and Modern Portraits, various, *some scarce*	45	.	9	.
41	Archbishop Laud, after Vandyck, by Loggan, *very fine and scarce*	1	1	15	.
42	Old English Portraits, various, relating to Oxford	95	3	3	.
43	English and Foreign Portraits, several to illustrate Madame de Sevigné's letters	52	.	5	.
44	Mr. Hobson of Oxford, by Payne; Mary Queen of Scots, by Gaywood; Mr. Gray, Richardson, Milton, Sir Peter Lely	20	1	18	.
45	Duchess of Richmond and W. Bateman, by Robson, *scarce;* Mr. Hobson, by Payne; Junius, by M. Burghers	5	2	10	.
46	James Northcote, after Harlow, by Lewis, *first proof;* J. M. W. Turner, by Daniel; Fuseli, after Newton; Marquess of Wellesley, after Lawrence, *proof*	10	.	11	.
47	Henry Smedley, Burchardt, Chalmers, Master Dallas, Sir R. Inglis, Serjeant Lens, Dr. Wollaston, &c. *mostly proofs, by C. F. Lewis*	10	.	2	.
48	John Mather, by Agas; John Buckler, by Outram; Richard Burke; Bishop Cleaver, by Wood	5	.	2	6
49	Portraits of the Norfolk Family, by Vorsterman, Lombart, &c.	8	.	12	.
50	Mr. Ottley, J. T. Smith, C. Young, James Northcote, after Harlow, &c. *some proofs*	9	.	5	.
51	Earl of Essex, after Hoppner, by C. Turner; Lord Maldon, by Harlow; Duke of Bedford, by Dean; Earl of Northumberland, by Scriven	5	.	1	.
52	The Queen, by Lewis; Lady Ebrington, Miss Smedley, &c. *proofs, private plates*	7	.	1	.
53	Ladies and Children, after Lawrence, by Lewis, *proofs*	7	.	1	.
54	The Lawrence Family, after Sir Thomas, by Lewis, *proofs*	9	.	3	6
55	Marquess of Londonderry, after Lawrence, *proof;* Mr. Northcote, after Harlow; Mrs. Denham, by Lewis; and Recollections after Ancient and Modern Masters, *very scarce*	10	.	2	.
56	Duchess of Devonshire, Mrs. Fitzgerald, Countess of Woronzow, Miss Adams, after Lawrence, by Lewis, *proofs*	8	.	2	.
57	The late Duke of Hamilton and his Sister; The Masters Arbuthnot, after Lawrence, by Lewis, *proofs*	2	.	1	.
58	Lord Maldon and his Sister, after Sir Joshua Reynolds, by C. Turner, *proof*	1	1	11	.
59	The Lord Chancellor Jeffries taken Prisoner at Wapping, *scarce*	1	1	.	.
60	English Ladies, after Vandyck, Lely, &c.; Madame Davies, Countess of Rochester, Lady Carlisle, by Valck, Lombart, &c.	6	.	18	.
			80	9	6

ANONYMOUS. (Italian School).

			61	The Virgin standing, the Magdalen kissing her foot, St. Catherine and St. Francis in adoration, *B. V.* 15, *p.* 22, *No.* 13 — 1
1	4	.		
.	4		62	Bulls drinking, from a design, supposed to be by Raffaelle, in the manner of Marc Antonio, *first state*, *B.* 15, *p.* 51 — 1
.	2	6	63	Psyche carried to Olympus, after a design by Raffaelle, *B.* 15, *p.* 36 — 1
.	11	.	64	A Composition of five figures, a Female standing in the centre partially draped, the other figures seated, on each side is a distant landscape. The Engraving of the period of Agostino Carracci, *scarce* — 1
1	1	.	65	Clement VII; Michael Angelo full-length seated, &c; Paul, by Mantuano — 6
.	9	.	66	Venus and Cupid, after Parmigiano, *fine impression;* another on blue paper — 2
.	2	6	67	Joseph and his Brethren, *B.* 15; and other Sacred Subjects belonging to the same volume — 6
.	1	.	68	Sacred Subjects, various; St. Michael; St. Cecilia; The Sibyl, after Raffaelle, &c. — 10
.	6	.	69	Jesus Christ giving Sight to the Blind, after P. del Vaga; Christ's Charge to St. Peter; The Transfiguration, after Raffaelle, *without letters* — 6
.	1	6	70	Holy Family, various, by anonymous engravers — 7

BACCIO BALDINI.

			71	Sybilla Tiburtina, *very scarce* — 1
2	4	.		

NICHOLAS BEATRIZET.

.	9	.	72	The Annunciation, after M. Angelo, *B.* 15, *No.* 12 *first state, before the address, rare* — 1
2	2	.	73	An oval Portrait, nearly life size, of Hypolita Gonzaga, *B.* 15, *p.* 241, *No.* 4 — 1
.	2	6	74	Portrait of Antonio Salamanca, *fine and scarc* — 1
.	8	.	74*	Another, *equally fine* — 1
2	10	.	75	Paul III and Don John of Austria in an ornamented border, with a view of the Battle of Lepanto, *scarce* — 2
.	2	6	76	The Conversion of Saul, Michael Angelo, *very fine* — 1
.	18	.	77	St. Jerome, after M. Angelo, *B.* 15, *No.* 18, *very fine* — 1
.	11	.	78	The Boys, Bacchanalian subject, *B.* 15, *No.* 40 — 1

93 13

J. BINCK.

79 The Vintage, and various German Masters 12 — 1 6

H. S. BEHAM.

79* Coats of Arms, Ornaments, Views; Light and Darkness, by M. Zagel; a curious small Engraving of the Virgin; Elizabeth Enthroned, St. Christopher and a Bishop on each side 10 — 2 15

BOLSWERT.

80 The Waggoner, after Rubens, *first state* 1 — 6

BREUGHEL.

81 A curious collection of Shipping, &c. after his drawings 22 — 1 2

ETCHINGS BY CLAUDE.

82 Flight into Egypt (*D.* 1)
fine, second state; from the Collection of J. Barnard 1 — 2

83 The Apparition (*D.* 2)
first state, with the square corners, most rare, large margin 1 — 10

84 Passage of the Brook (*D.* 3)
first state, with the square corners, large margin, very fine and rare 1 — 6

85 The Flock drinking (*D.* 4)
very fine, first state, with large margin, most rare 1 — 13

86 The Tempest (*D.* 5)
the first state (eau forte pure), very fine and most rare 1 — 1 0

87 Dancing by the side of a River (*D.* 6), *very fine* 1 — 10

88 The Shipwreck (*D.* 7)
second state, with the number, fine old impression; from the Collection of J. Barnard — 2

89 Le Bouvier (*D.* 8)
first state, before the number, very fine and rare 1 — 19

90 The Draughtsman (*D.* 9)
second state, with the number, fine old impression, large margin 1 — 2

91 Dancing under the Trees (*D.* 10)
the second state, with the number, very fine and rare 1 — 2 15

92 The Seaport, with the Lighthouse (*D.* 11)
the second state, scarce 1 — 5

143 . 17 . 0

26	10	.	93 THE ROBBERS (*D.* 12) *the first state, before the name and number, very rare with margin* 1
1	18	.	94 SEAPORT, WITH GREAT TOWER (*D* 13), *fine second state* 1
.	16	.	95 THE WOODEN BRIDGE (*D.* 14) *the second state, "but an undescribed early state, the lights in the foreground and distance taken out and touched with chalk by Claude." (See Dr. Wellesley's note.)* 1
9	15	.	96 THE SETTING SUN (*D.* 15) *first state, before the number and Claude's name, very rare* 1
.	19	.	97 CATTLE GOING TO THE FIELD (*D.* 16) *second state; from the Barnard Collection; rare* 1
.	14	.	98 MERCURY AND ARGUS (*D.* 17) *first state, rare, with the counter-proof; from the Barnard Collection* 2
3	17	6	99 CATTLE TRAVELLING IN STORMY WEATHER (*D.* 18) *first state, very fine and rare* 1
3	5	.	100 THE GOATHERD (*D.* 19) *first state (unknown to Dumesnil), before the double line at the bottom; from the Collection of J. Barnard, perhaps unique* 1
6	6	.	101 TIME, APOLLO, AND THE SEASONS (*D.* 20) *most rare proof before the inscription* 1
6	.	.	102 SHEPHERD AND SHEPHERDESS IN CONVERSATION (*D.* 21) *first state of the plate (eau forte pure); apparently washed with indian ink by Claude, most rare* 1
1	2	.	103 EUROPA (*D.* 22), *first state, fine and rare* 1
21	.	.	104 CAMPO VACCINO (*D.* 23), *the first state, most brilliant and rare* 1
.	6	.	105 THE VILLAGE DANCE (*D.* 24) *the second state, with the accident in the sky; from J. Barnard's Collection* 1
.	3	.	106 The Shepherd and Shepherdess (*D.* 25) 1 *first state, with large margin* 1
.	8	.	107 THE THREE GOATS (*D.* 26) *first state; from the Barnard Collection* 1
			108 THE FOUR GOATS (*D.* 27), *from the Barnard Collection* 2
.	8	.	109 THE SQUARE TOWER (*D.* 32), No. 5 of the set of Fireworks *very rare* 1
.	2	6	110 VIEW OF A PIAZZA IN ROME (*D.* 38), No. 11 of the set of Fireworks, *scarce* 1
.	2	6	111 STUDY FOR ROBBERS (*D.* 39), *the only state* 1
.	2	6	112 THE TWO LANDSCAPES (*D.* 40), *the only state* 1
.	2	6	113 WOMAN SEATED (*D.* 41), *the only state, fine* 1
.	2	6	114 The Arabesque (*D.* 42) 1

227. 17. 0

DRAWINGS.

EARLY GERMAN.

115 A CURIOUS DRAWING ON VELLUM, *in colours*, full-length Portrait of the King of Navarre and Arragon, on the reverse side Robert King of the Scots 1

ANONYMOUS ITALIAN.

116 PORTRAIT OF ANTONIO ORJATUS, 1474
pen and sepia $8\frac{1}{4}$ *in.* by 13. 1

117 DAVID AND GOLIAH. In the centre Goliah is represented in the act of falling; soldiers on horseback to the left; and to the right David
on grey paper, pen and sepia, heightened with white 16 *in. by* $9\frac{1}{2}$. 1

118 THE VIRGIN AND CHILD ENTHRONED; St. John and St. Catherine on each side; the four Evangelists in the lower part
highly finished drawing in pen and sepia, heightened with white; from the Collection of Count Geloso $10\frac{1}{4}$ *in. by* 17. 1

119 THE VIRGIN AND CHILD IN THE CLOUDS, surrounded by Angels; St. Michael and two other Saints
highly finished drawing, heightened with white in oil colour $12\frac{1}{4}$ *in. by* $16\frac{1}{2}$. 1

120 A MAN SEATED IN THE CENTRE, two old men on each side of him
on prepared paper, heightened with white 9 *in. by* $7\frac{1}{2}$. 1

120 PORTRAIT OF BEN JONSON
in black and coloured chalks; from the Collection of Horace Walpole 9 *in. by* $11\frac{1}{2}$. 1

ALBERTINELLI?

122 THE VISITATION. The Virgin to the left, Elizabeth to the right, they are joining hands; *black chalk* 14 *in. by* $17\frac{1}{2}$. 1

FRA ANGELICO.

123 PROPHET DAVID. He is seated on an ornamented seat, playing on a musical instrument
on vellum, highly finished, pen washed in blue, taken from a missal 7 *in. by* $7\frac{3}{4}$. 1

BALDOVINETTI.

124 A HIGHLY FINISHED NUDE FIGURE, full-length, of a Young Man holding a stick in his left hand
on prepared paper, pen washed, heightened with white $5\frac{3}{4}$ *in. by* $10\frac{1}{2}$. 1

DRAWINGS—*continued.*

FREDERICO BAROCCIO.

125 THE SAVIOUR STANDING IN THE CLOUDS, with two Cherubim at his feet; in the centre, to the right, the Virgin kneeling; to the left, a Bishop; at the top, several heads of Angels
a most highly finished drawing in sepia and indian ink, heightened with white. The picture is in the Cathedral at Urbino 12¼ *in. by* 11¼. 1

126 Head of a Young Female, looking to the right
in coloured chalk 6½ *in. by* 9¾. 1

127 THE ENTOMBMENT OF OUR SAVIOUR. The body of the Saviour is being carried to the right; the Virgin and St. John weeping in the distance; the Magdalen, to the left, on her knees
a highly finished drawing in pen and sepia, heightened with white 11½ *in. by* 18. 1

128 PORTRAIT OF FRANCESCO MARIA DUCA D'URBINO, life size
in coloured chalks 10 *in. by* 11¾. 1

FRA BARTOLOMEO.

129 THE VIRGIN AND CHILD ENTHRONED, surrounded by Saints
on brown paper, black chalk, heightened with white; from the collection of Lord Spencer 8 *in. by* 9½. 1

130 THE PRESENTATION IN THE TEMPLE. Study for the picture at Vienna
drawing in black chalk, heightened with white 6¼ *in. by* 10¾. 1

131 THE VIRGIN AND CHILD, seated in the centre, surrounded by Angels and Saints, *in pen* 6¼ *in. by* 9½. 1

132 THE INFANT SAVIOUR, seated on a cushion
in black chalk, highly finished, heightened with white; at the top a sketch of a child's head 6½ *in. by* 9¾. 1

133 THE VIRGIN MARY, in the centre of the composition, her hands joined, being crowned by the Father and Son; Angels supporting the figures
a highly finished drawing, pen and sepia washed, heightened with white; from the Richardson and Lawrence collections 11½ *in. diameter.* 1

134 A FEMALE SAINT, kneeling to the right, *black chalk;* on the reverse, a Male Saint, kneeling
from the Richardson collection 7 *in. by* 9. 1

758 . 2 .

DRAWINGS—*continued.*

135 FULL-LENGTH OF A FEMALE
in black chalk, heightened with white; pen and pencil sketches on the reverse $4\frac{1}{2}$ *in. by* $10\frac{1}{2}$. 1 . 5 .

136 THE HOLY EUCHARIST. St. Catherine and another Female Saint kneeling on each side of a canopy; two male Saints standing to the right, the other to the left; two Angels supporting the canopy
highly finished in black chalk, heightened with white, washed with sepia; from the collection of Dr. Peart $7\frac{1}{2}$ *in. by* $9\frac{1}{4}$. 1 2 2 .

137 FULL-LENGTH OF A YOUNG FEMALE, holding a dish in her hand, *black chalk, heightened with white;* on the reverse, chalk and pen Sketches of Females 6 *in. by* 12. 1 2 8 .

138 THE BODY OF OUR SAVIOUR, ON THE LAP OF THE VIRGIN. The first design for the picture in the Palazzo Pitti
highly finished in black chalk 11 *in. by* $7\frac{1}{4}$. 1 1 5 .

139 CHRIST CRUCIFIED; THE VIRGIN, MAGDALEN AND ST. JOHN AT THE FOOT OF THE CROSS
in black chalk, heightened with white $11\frac{3}{4}$ *in. by* 19. 1 3 13 6

140 A NAKED FEMALE, seated, seen from behind
black chalk washed, heightened with white; from the Bouverie collection $6\frac{1}{4}$ *in. by* $9\frac{1}{4}$. 1 . 2 .
140 × . 2 .

BARON, AFTER VANDYCK.

141 THE NASSAU FAMILY
in red and black chalk 18 *in. by* $20\frac{1}{2}$. 1 . 11 .

BASSSANO.

142 THE ADORATION OF THE SHEPHERDS. The Virgin and St. Joseph to the right; the Infant in the manger; the Shepherds to the left
Crossed
black and red chalk, heightened with white, on grey paper $11\frac{1}{2}$ *in. by* $16\frac{1}{4}$. 1

BREUGHEL.

143 THE TEMPTATION OF ST. ANTHONY, a very curious composition. The Saint kneeling towards the centre, surrounded by grotesque figures, *in pen* 18 *in. by* 12. 1
do

STEFANI DELLA BELLA.

144 VIEW OF ST. PETER'S, WITH THE VATICAN, and surrounding buildings, *a highly finished drawing from the Mariette collection* 12 *in. by* 7. 1 1 1 .

769 . 11 . 6

269 11 6

DRAWINGS—*continued.*

BERENSTRATEN.

145 ENTRANCE TO AMSTERDAM. To the left, a wooden bridge leading to a round castle; trees to the right; water in the foreground
pen washed with indian ink 11½ *in. by* 7¼. 1

2

MARY BEALE.

146 PORTRAIT OF HER SON
on brown paper, in black chalk, heightened with white; from the Richardson collection 7½ *in. by* 10¾. 1

5 5

147 Portrait of her Son
on brown paper, black and coloured chalks, heightened with white; from the Richardson collection 7½ *in. by* 10¾. 1

4 1

BREUGHEL.

148 HIS PORTRAIT, with a paint brush in his hand, looking to the right, an Old Woman with spectacles to the left
fine pen slightly washed, signed P. Breugel fecit; from the collections of Richardson and P. Sandby 8¼ *in. by* 10¾. 1

16

MICHAEL ANGELO.

149 THE LAST JUDGMENT. Study for four of the figures in the Last Judgment, *pen slightly washed* 10¾ *in. by* 8. 1

5

150 THE VIRGIN SEATED, whole-length, WITH THE INFANT SAVIOUR IN HER ARMS, to the right; sketch of naked boys to the left
fine pen; from the collections of Richardson and Bouverie 1

7

151 THE SISTINE CHAPEL. A Naked Man seated, study for one of the figures in the Sistine Chapel, *in pen* 3¼ *in. by* 5¾. 1

Passed—

152 PORTRAIT OF BACCIO BANDINELLI, in profile, looking to the right
in black chalk, background washed 6¾ *in. by* 10. 1

19

153 THE TOMB OF THE MEDICI. A highly finished drawing, *in black chalk*, for one of the naked figures for the Tomb of the Medici 15 *in. by* 10½. 1

5

154 THE TOMB OF THE MEDICI. Fine, finished nude study for one of the family figures in the Tomb of the Medici
in red chalk; from the collection of Cosway 15¼ *in. by* 11½. 1

5

155 BACCHANALIAN SUBJECT. Study of figures
in pen, with N. Lanier's writing on the back 15½ *in. by* 11. 1

6

287 2 6

DRAWINGS—*continued.*

156 THE SISTINE CHAPEL. A Naked Man seated, holding a cornucopia in his hand, he is turned to the left; a study for one of the figures for the Sistine Chapel, oval *in pen* 10 *in. by* 13. 1

157 THE PAINTER'S DREAM. A very highly finished drawing in pencil; a nude figure in the centre, leaning on a globe, an Angel descending blowing a trumpet *from the Cosway collection* 1

158 THE LAST JUDGMENT. STUDIES IN BLACK CHALK $9\frac{1}{4}$ *in. by* 7. 1

159 THE CARTOON OF PISA. A study, *in black chalk*, for one of the Soldiers in this work $7\frac{1}{4}$ *in. by* $5\frac{3}{4}$. 1

160 DESIGN FOR A COAT OF ARMS. A very highly finished and elaborate drawing, *in black chalk:* two Angels holding a Cardinal's hat; two naked male figures supporting the shield; ornaments at the lower part of the drawing 6 *in. by* $8\frac{1}{2}$. 1

161 A SKETCH IN BLACK CHALK, under which are fifteen lines of Italian Poetry, in Michel Angelo's hand-writing $8\frac{1}{4}$ *in. by* 11. 1

162 A FULL-LENGTH PORTRAIT OF A NAKED MAN, looking to the left, *in black chalk*, 2 *in. by* $6\frac{1}{2}$
STUDY FOR THE BODY OF A DOG, *black chalk* 2

HANS BURGMAIR.

163 A highly finished Drawing, *in pen and sepia*, a design for painted glass; to the right, a Swiss soldier, with a lance over his shoulder; coat of arms in the centre $11\frac{1}{2}$ *in. by* $13\frac{1}{4}$. 1

BONASONE.

164 STUDY IN OIL, OF TWO MALE FIGURES, after Parmigiano, signed Bonasone fe. 11 *in. by* $7\frac{3}{4}$. 1

165 The Judgment of Solomon, *in pen and bistre, heightened with white;* and two other studies 3

DRAWINGS BY CLAUDE.

166 Sketch in sepia. Two Bulls; study of trees to the left of the drawing $7\frac{1}{2}$ *in. by* 5. 1

167 Studies of Trees, *a pencil sketch, heightened with white, on brown paper; from the Lawrence and Esdaile collections* 10 *in. by* $14\frac{3}{4}$. 1

168 Roman Buildings, *in sepia* $7\frac{1}{4}$ *in. by* 5. 1

DRAWINGS—*continued.*

169 THE SUBJECT OF NARCISSUS. To the right, a female seated near a stream, Narcissus kneeling on its borders in the act of admiring himself; Nymphs looking on from behind to the left; occupying the greater part of the drawing, some splendid trees

7 17 6.

highly finished in sepia, heightened with white; at the back, the artist's autograph, Claudio gelée 1660, *Roma* 17 *in. by* 13. 1

170 DIANA AND HER NYMPHS. She is seated to the right side under trees reaching to the top of the drawing; to the left, trees and shepherds; temple and water in the middle distance; a tower and mountains in the far distance; in the foreground, to the right, is the signature, Claudio, iv. F. Roma, 1670

13

pen and sepia washed 21½ *in. by* 15¼. 1

171 THE DRAUGHTSMAN. An artist seated on a bank, with two other persons; a female on a bridge before a castle; to the right and in the foreground, dilapidated columns; to the right, a distant view of the sea, with mountainous background

10

pen and sepia 20½ *in. by* 4¾. 1

172 LANDSCAPE. Trees to the right; rocks, trees and water to the left; two Roman soldiers proceeding to the left; plants in the foreground

8 8

pen washed with sepia 17 *in. by* 12. 1

173 THE INTERIOR OF A WOOD. In the right hand corner, two shepherds seated, one playing on a pipe; cattle browsing

3

pen and indian ink 18 *in. by* 12½. 1

174 ROMAN RUINS. To the right, a temple and column; in the distance, the Coliseum; in the centre, the remains of a temple, with eleven columns; to the left other columns, a distant view of the sea

1

pen and indian ink; from the collection of Lord Spencer 34 *in. by* 7. 1

175 FLIGHT INTO EGYPT. The Virgin and Child, seated to the left, ministered to by an Angel; St. Joseph in the landscape, with trees and water

11

free pen and sepia, powerfully executed 9¾ *in. by* 7¼. 1

176 A SPLENDID LANDSCAPE. In the centre, a group of trees; to the right on a rock a small temple; to the left, a rock, with a fort, surrounded by trees; in the foreground, goats browsing

66

chalk sepia washed, heightened with white 15 *in. by* 10½. 1

413 3

DRAWINGS—*continued.*

177 THE REPOSE IN EGYPT. The Holy Family seated in a landscape, ministered to by an Angel
a highly finished drawing in sepia, tinted and heightened with white $5\frac{3}{4}$ *in. by* $8\frac{1}{4}$. 1 — 16 16 .

178 MARY MAGDALENE IN A GROTTO, on her knees before a crucifix, reading in a book
a highly finished drawing, heightened with white, on grey paper, on the reverse, in Claude's hand-writing, "Au die di Oct^bre. 1670, Claudio Gelée fecit. inventore, Roma, &c."; from the Ottley and Esdaile collections $5\frac{3}{4}$ *in. by* 7. 1 — 13 . .

179 A LANDSCAPE. A brook in the foreground; a cluster of trees to the left; trees and a tower in the middle distance; to the right, a mountainous background
pen and sepia washed $7\frac{1}{4}$ *in. by* 5. 1 — 12 12 .

180 MINERVA, WITH THE NYMPHS OF CALYPSO. To the right, an entrance to a forest, with seven Nymphs, Minerva addressing one of them; in the foreground, an opening, with a view of the sea to the left; on a rock, on the same side, Claudio fecit. in Roma, 1678
from the Esdaile collection 10 *in. by* $7\frac{1}{4}$. 1 — 1 12 .

Lot 14. . 1 .

£ 457 4 ..

END OF THE FIRST DAY'S SALE.

SECOND DAY'S SALE.

ENGLISH PORTRAITS.

				LOT		
3	5			181	Drs. Fell, Dolben and Alestrey, seated at a table, after Lely, by Loggan, *scarce*	1
2	12			182	The Founders of Colleges, by Faber, *fine old inpressions*	14
1	2			183	Impressions from Silver Plates. Portraits of Elizabeth, James I. and his Family, Charles I, &c.	24
1	1			184	Mary Queen of Scots, by De Leu and Nelli; Elizabeth, by Nelli, *scarce*	3
	18			185	The set of Portraits of Ladies, after Vandyck, by Lombart, *fine*	12
1	1			186	English Nobility. Lords Clarendon and Lovat, a coloured drawing, by Harding, of C. Codrington, &c.	22
5	5			187	Various Portraits of Archbishop Chicheley, by Burghers, Faber, &c., *scarce*	11
	19			188	Remarkable Characters, *some scarce*	56
	13			189	Charles I, in the dress he appeared in at his trial, different plates and states, by Faber, &c.	7
	10			190	John Barefoot, the Oxford Letter Carrier, the large and small plates, by Burghers	3
5	17	6		191	Portraits relating to the Littleton Family, with an Autograph Letter of Edward Littleton	22
1				192	Edward Lord Littleton, by Faithorne, the large and small plates, *fine;* with three rare copies	5
3	9			193	Gilbert Sheldon, Archbishop of Canterbury, *fine*	1
1				193*	Another, *equally fine*	1
	14			194	Royal Personages. Catherine Woodville, Duchess of Richmond, &c.	15
1	16			195	Ancient and Modern Clergy, various	66
1	11			196	Gentry, Authors, Artists, &c.	78
	15			197	Charles I, in the dress he appeared in at his trial, by Faber, *first state, rare;* &c.	2
	5			198	Dr. Caius, by Robins and Faber, *scarce*	2

33. 16. 6

			33	16	6
199	Rev. Thos. Baker, by Simons, *proof;* and Rev. Wm. Warren, by Robins, *scarce*	3	.	5	.
200	English Clergy, various, connected with Oxford and Cambridge	25	.	5	.
201	Portraits, illustrating Caius College, etched by F. C. Lewis	10	.	1	.
202	Dr. Plot, by Martin Burghers, *a print of great rarity*	1	7	.	.
203	Walter Mildmay and Dr. Caius, by Robins and Faber, *scarce*	3	2	4	.
204	Lloyd, Bishop of Oxford, engraved by F. C. Lewis: Etchings, *proofs and prints*	10	.	7	.
205	Lady Mornington, after Lady Burghersh, by Hodgetts, whole-length; Miss Power, after Lawrence; &c.	3	.	3	.
206	Remarkable Characters, *some scarce*	28	.	10	.
207	Bishop Heber, by Reynolds; Bishops Cleaver and Brownlow; Dr. Isham, &c.	6	.	7	.
208	Clergy (various). Bishop Crewe, Englefield, &c., by Faber, Simon, &c.	7	1	5	.
209	Elias Ashmole, by Faithorne, *fine and scarce*	1	7	8	.
210	The Tradescants, by Hollar; John Evelyn, by Nanteuil; Robert Boyle; &c.	21	1	10	.
211	Sir George Bowyer, by Smith, *a fine impression, and a proof before letters*	2	.	18	.
212	Sir Thomas Meautys, by Greatbach; William King, Thomas Browne, Handel, by Faber; Judge Blackstone, Beverland, by Beckett; &c.		3	.	.
213	Ladies, after Lely, by Freeman, Scriven, &c.	24	.	12	.
214	Henry VI, whole-length, in a niche, by Pether; Queen Philippa, whole-length, by Faber; and other English Royalty, by Vertue, &c.	23	.	11	.
215	A very interesting collection of Portraits of John Milton, by Faithorne, Vertue, Cipriani, Houbraken, &c., *several scarce*	80	5	.	.
216	Lord Stanley, Duke of Wellington, Duke of Sutherland, Colonel Greville, *p.p.* &c. by Walker, Lewis, &c.	5	.	1	.
217	Mr. Cardwell, &c. after Richmond, by Lewis; Rev. Mr. Griffiths, *proof*, by Cousins, *with his autograph, &c.*	6	1	8	.
218	Count D'Orsay on horseback, *proof;* Marquis of Wellesley, by Cousins; Mr. Gally Knight, by Reynolds; and Mr. Estcourt, by Zobel	5	.	3	.
219	Mary Queen of Scots, by Charles Turner, *in colours, from the picture in the Bodleian Library*	1	.	7	.
220	Marquess of Wellesley, after Lawrence, by Charles Turner *proof before any letters*	1	.	5	.
221	Another, *in a similar state*	1	1	3	.
222	Another, *equally fine*	1	.	5	.
			63	14	6

			223	Lady E. Stuart Wortley, after Grant; Lady Hume Campbell; Lady Jersey and Child, after Chalon, by F. C. Lewis *proofs* 5
	8		224	Lady Edwardes, after Buckner, by George Doo, *a fine impression*, and four *india proofs* 5
	3		225	SIR ISAAC NEWTON, AFTER VANDREBANC, BY M'ARDELL *unique proof* 1
1	12		226	English and Foreign Portraits, various 24
	6		227	A similar lot 36
	3	6		

ITALIAN PORTRAITS.

			228	Cardinal Consalvi, after Lawrence, *proof;* Turchi, by Morghen, &c. 6
	2		229	Volpato, by Morghen; L'Abbate Zani, by Denon; and Paul Colnaghi, &c. 9
	3	6	230	Illustrious Italians, by modern engravers, from pictures, medals, &c. 26
	2		231	Royal Italians, by modern engravers, &c. 41
	4	6	232	Members of the House of Medici, &c. by Martin Rota, Carracci, N. della Casa, &c. 17
2	13		233	Princes and Generals, various, by Zenoi, Nelli, &c. 16
1	10		234	Kings, Princes and Statesmen, *several scarce* 50
1	1		235	Illustrious Italians, by old engravers 26
	15		236	Charles Emanuel of Savoy, Farnese Duke of Parma on horseback, &c. *scarce* 4
	17		237	Dante, by a scholar of M. Antonio, *rare;* Petrarch, by Rabel; Masaniello, &c. 14
1	18		238	Ugo Foscolo and other Poets and Authors, by modern engravers 26
	7		239	Doges and Great Personages of Venice, *several very rare* 17
	11		240	Great Generals, Statesmen, &c. *several rare* 20
1	6		241	A very curious Profile Portrait of Andrea Doria, in a circle, looking to the left, perhaps engraved by Caraglio, *rare;* Another, by Sysing 2
	18		242	Ancient Clergy, Cardinals, Saints, &c. 50
2	5		243	A curious and valuable collection of Portraits of Popes *several fine and rare* 59
3	17	6	244	Poets and Authors, *some scarce* 24
2	8		245	Portrait of Titian, by Carracci; and other artists 19
	14		246	Queens and Princesses, by Nelli, Mellan, Morghen, &c. 12
1				

			£	s.	d.
247	Popes, Cardinals, and Dignitaries of the Church	85			
247*	A similar lot	84	1	.	.
248	Celebrated Italians, in outline, from the Florence Gallery	60	.	10	6
249	The Marquis Del Guasto, by Natalis; Ariosto, by Sandrart, &c.	54	.	2	6
2	.	.			

FOREIGN PORTRAITS, VARIOUS.

250	Illustrations to the Letters of Madame de Sevigné; old French and other Portraits	114	.	6	.
251	A curious Full-length Portrait of John George Marquis of Brandenburgh, in his robes, surrounded by coats of arms, N. Metzell fecit, 1540; Ernest Archduke of Austria, by Martin Rota; German Generals, by Zenoi, &c.	9	1	10	.
252	Dutch, Flemish, and German Portraits, various; Luther, by Altdorfer, &c.	27	2	5	.
253	Francis I, Charles IX, Edward VI of England, and Cardinal Perronet, by Nelli; Francis II, by De Leu, with the reversed inscription, *fine and very scarce*	5	2	.	.
254	Dutch, Flemish, and Italian Portraits, various	45	1	7	.

SPANISH PORTRAITS.

255	Duke of Alva, Ambrose Spinola, &c. &c. by Nelli, Zenoi, &c.	15	2	11	.
256	Charles V, by Nelli, M. Rota, and by the Master of the Monogram C+MT, *rare;* Philip II, by Nelli, Hogenberg, and Zenoi	7	4	6	.
257	Philip II, by Nelli; Infant Don Carlos, by Zenoi; Ferdinand I, after Murillo, by Arleaga, *rare*; &c.	5	1	2	.

FRENCH PORTRAITS.

258	Mesdames La Valliere, Maintenon, &c. by Fiquet; Louis XIV, &c.	36	.	10	.
259	"Modes de Cour," whole-length Portraits of Royal and other Personages of the Court of Louis XIV	82	2	12	.
260	Kings, Princes, Nobility, &c. various	100			
261	A Drawing, *in pen and sepia,* of Louis XIII on horseback, an army in the background	1	.	11	.
262	Portraits of the Courts of Henry II, III, IV; Coligny and Henry IV, by Rabel; others by De Leu, Granthomme, Gaultier, &c.	16	5	5	.
263	"Modes de Cour," whole-length Portraits of Kings, Princes, Nobility, and Ladies of the Court of Louis XIV	41	1	9	.
264	Old French Portraits, various	26	.	5	.

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PORTRAITS, VARIOUS.

265 Martin Luther, by Hopfer, *first state;* by Lucas Cranach, and Sadeler 3

266 Curious Portrait of Martin Luther and other Reformers, by Cranach, Hogenberg, &c. *some scarce* 17

267 Literary Gentry and other Portraits (English), connected principally with Oxford and Cambridge, Sir Isaac Newton, Gray, &c. 19

ETCHINGS BY CLAUDE.

*** The numbers refer to Dumesnil, "Peintre Graveur."

268 Flight into Egypt (*D* 1), *second state, very fine* 1

269 The Apparition (*D* 2)
in the second state, from the Barnard Collection, fine 1

270 Passage of the Brook (*D* 3)
first state, with the square corners; from the Barnard Collection, fine 1

271 The Flock Drinking (*D* 4), *first state, very fine and rare* 1

272 The Tempest (*D* 5)
an old impression, from the Barnard Collection 1

273 Dancing by the side of a River (*D* 6)
before the number and name, very rare 1

274 The Shipwreck (*D* 7), *second state, fine* 1

275 Le "Bouvier" (*D* 8), *second state, with the number, but before the little bird was effaced; rare* 1

276 The Draughtsman (*D* 9)
second state, fine old impression, from the Barnard Collection 1

277 Dancing under the Trees (*D* 10)
second state, fine, from the Barnard Collection 1

278 The Sea Port with the Light House (*D* 11)
second state, fine, from the Barnard Collection 1

279 The Robbers (*D* 12)
fine, third state, from the Barnard Collection 1

280 Sea Port with the Great Tower (*D* 13)
fine, second state, from the Barnard Collection 1

281 The Wooden Bridge (*D* 14) *old impresions* 5

282 The Setting Sun (*D* 15), *fine old impressions* 5

			£	s.	d.
283	CATTLE GOING TO THE FIELD (*D* 16), *second state, fine*	1			
284	MERCURY AND ARGUS (*D* 17), *first state, with large margin, fine;* and the retouched Plate	2	.	8	.
285	CATTLE TRAVELLING IN STORMY WEATHER (*D* 18) *a curious impression of the third state, with parts of the etching stopped out*	1	.	6	.
286	THE GOATHERD (*D* 19), *first state, according to Dumesnil, scarce;* with the counter proof	2	.	2	6
287	TIME, APOLLO, AND THE SEASONS (*D* 20) *very early state, before "Fec." was inserted; likewise before the dry point on the goat, nearest the head of Apollo; touched by Claude in the background; unfortunately the impression is cut in the sky*	1	.	10	.
288	SHEPHERD AND SHEPHERDESS IN CONVERSATION (*D* 21) *first state of the plate (eau fort pure), fine and rare*	1	.	18	.
289	EUROPA (*D* 22), *first state, very fine and rare*	1	10		
290	THE CAMPO VACCINO (*D* 23) *the first state, most brilliant and rare*	1	20	.	.
291	THE VILLAGE DANCE (*D* 24) *the second state, with the accident in the sky*	1	.	7	.
292	The Shepherd and Shepherdess (25), *the first state* (*D* 2)	1	.	3	.
293	THE THREE GOATS (26); The Four Goats (27), *fine*	2	.	1	6

DRAWINGS.

DRAWINGS BY CLAUDE.

294	A MAGNIFICENT PALACE, in the centre of the drawing, with steps descending to the water; with figure, boats, and a tree running to the top of the drawing, to the left *highly finished in sepia* $7\frac{3}{4}$ *in. by* $5\frac{1}{4}$.	1	6	6	.
295	RUINS IN THE ENVIRONS OF ROME *pen washed with indian ink* (*Liber Veritatis*, Vol. iii. No. 60); *from the collection of J. Farington, R.A.* $10\frac{3}{4}$ *in. by* 7.	1	2	2	.
296	VIEW OF GROTTO FERATTO, on blue paper *pen washed with indian ink; from the Lawrence and Esdaile Collections* 8 *in.* by $3\frac{1}{4}$.	1	.	12	.
297	HOUSES AND BRIDGE ON THE TIBER *pen washed with indian ink, on blue paper; from the Lawrence and Esdaile Collections* 10 *in. by* $4\frac{3}{4}$.	1	1	13	.

£ 189 . 18 . 0

189 18.

DRAWINGS—*continued.*

298 DISTANT VIEW OF THE SEA, with a rocky foreground, *delicately tinted in sepia;* with a similar View on the reverse
1 2 . $6\frac{3}{4}$ *in. by* $4\frac{3}{4}$. 1

299 A FISHERMAN ON THE WATER, in the foreground to the right, with a net in his hand, trees in the centre, rocks to the right, with open distant country
10 10 . *pen and sepia* $6\frac{1}{4}$ *in. by* $4\frac{1}{4}$. 1

300 A SHEPHERD POINTING TO THREE FEMALES, his flock in the distance, a castellated fortress and trees in the centre, with a distant view of the sea
9 . . *pen slightly washed* $8\frac{1}{2}$ *in. by* 6. 1

301 A SLIGHT SKETCH IN SEPIA, TREES AND RUINS. On the reverse a long memorandum by Claude, and some notes in Dr. Wellesley's writing
2 10 . *from the Lawrence and Esdaile Collections* 7 *in. by* $4\frac{3}{4}$. 1

302 MOUNT OLYMPUS. To the right, Apollo is seated playing on the violin, surrounded by the Muses; to the left are trees, with a slight view of the distant country. In the foreground is a stream with a couple of swans. In the centre, at the bottom, is "Claudio fecit., Roma, 1674."
1 3 . *on grey paper, pen and indian ink, heightened with white* 13 *in. by* $9\frac{1}{2}$. 1

303 THREE FEMALE FIGURES AND A MAN, carrying gifts; on the reverse, Sketch of a Roman Soldier
. 15 . *free pen and sepia* $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$. 1

304 A DESIGN FOR THE ROMAN EDIFICES IN RUINS. In the foreground a Shepherd piping, a dog by his side, and the flock browsing on the bank of the water; a ruined aqueduct and temple bordering the middle distance; in the extreme distance, mountains, *free pen and sepia;* on the reverse, "Claudio Gellée," and the Autograph of Le Brun
10 10 . $11\frac{1}{2}$ *in. by* $7\frac{1}{2}$. 1

305 APOLLO AND MERCURY WITH THE BULLS. Apollo seated on a mount by the side of a rock to the right, being addressed by Mercury; five bulls occupy the foreground; mountains in the distance
16 16 . *pen and sepia, heightened and finished with white; on a stone on which Apollo is seated is written "Claudio me fecit, Roma,* 1671" $9\frac{1}{2}$ *in. by* $6\frac{1}{2}$. 1

242. 4. 0

242 l.

DRAWINGS—*continued.*

306	A WOODED LANDSCAPE WITH WATER IN THE MIDDLE DISTANCE; mountains in the distance; a rocky foreground to the right, "*Claudio fec. Roma*" 10 *in. by* 7¾. 1	35	.	.
307	A LANDSCAPE WITH TREES to the right, and water to the left, *pencil and sepia* 5 *in. by* 7½. 1	.	11	.
308	VEDUTA DI TIVOLI. The Temple of Vesta in the centre, with mountains in the background *from the Collection of Bouverie* 4 *in. by* 4¾. 1	.	16	.
309	STUDY IN SEPIA OF TREES *from the Richardson and Esdaile Collections* 8¾ *in. by* 11. 1	1	10	.
310	A GROUP OF TREES, in the centre of the drawing, standing in an open country, *pen and sepia, washed* 7 *in. by* 5¾. 1	2	5	.
311	A PALACE BUILT ON A ROCK, with terrace, fountains, and palm trees to the right; the left of the drawing merely sketched in with black chalk *sepia washed; from the Denon collection* 11 *in. by* 8. 1	2	10	.
312	STUDIES OF TREES AND ROCKS *in pen and sepia; from Lord Spencer's Collection* 10¾ *in. by* 10. 1	.	12	.
313	THE HOLY FAMILY. To the left, the Virgin and Child are seated, with St. John by their side kneeling with Joseph; above this group are two angels reposing on clouds, by the side of some trees; the ass browsing to the right; in the distance, a bridge with seven arches, and mountainous scenery *a highly-finished drawing in pen and sepia* 13½ *in. by* 17. 1	13	.	.
314	A CAVALIER in the foreground, three boors conversing in the distance, *a sketch in pen* 4¾ *in. by* 5. 1	.	2	6
315	THREE BULLS WITH A SHEPHERD, Figures in the distance, *sepia washed;* with a charming sketch on the reverse of Buildings, with three palm trees 8 *in. by* 4¾. 1	.	13	.
316	STUDY OF FIVE GOATS *in pen and sepia* 5¾ *in. by* 5. 1	2	10	.
317	STUDY OF FIVE GOATS *very spirited, in indian ink* 5½ *in. by* 5. 1	1	1	.
318	VIEW IN ROME, TEMPLE OF VESTA. The Cloaca Maxima *free pen on grey paper; from the Lawrence and Esdaile Collections* 8 *in. by* 3¼. 1	1	18	.

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304 12 6

DRAWINGS—*continued.*

319 A RUINED CASTLE ON A ROCK
on blue paper, pen washed; from the Lawrence and Esdaile Collections 9 *in. by* 7¼. 1 — 10

320 THE ENTRANCE TO A FOREST. Trees and Rocks to the right and left; a dismantled fortress in the distance; in the foreground a philosopher with a book under his arm, in conversation with two Roman soldiers
highly finished, pen and sepia, heightened with white 14½ *in. by* 9¾. 1 — 4 6

SIR AUGUSTUS CALLCOTT.

321 FULL LENGTH OF A LADY
painted in oil colours 6¼ *in. by* 14. 1 — 1 3

CALLOT.

322 PORTRAIT OF THE DUKE OF LORRAINE, *in red chalk;* and others 4 — 1 18

CANGIAGIO.

323 JESUS CHRIST BOUND, and surrounded by Guards crossing a bridge, *slight sketch, pen washed* 14 *in. by* 9½. 1 — 3

324 DANTE AND VIRGIL IN THE INFERNAL REGIONS, "Al. Sig. D. Pietro Medici in spagna l'anno 1591"
pen and sepia; from the collection of Hone 9½ *in. by* 7½. 1 — 12

CARPACCIO (V.)

325 CHRIST IN THE GARDEN, the figures in the back ground of the picture now in the National Gallery
pen and sepia; from the collection of Count de Fries 7 *in. by* 4 — 3
CHRIST BOUND TO THE COLUMN
pen and sepia 2½ *in. by* 7. 2

GIROLAMO DA CARPI.

326 FULL LENGTH OF A MAN SEATED, cap on his head, holding a book in his hand
highly finished in black chalk, heightened with white; from the collection of Count Geloso 7 *in. by* 10½. 1 — 10

327 TWO WHOLE LENGTH MALE FIGURES seated. One to the right holding a Cross, the other with a book on his knees; two kneeling figures on each side of the composition
in black chalk 10 *in. by* 13¼. 2 — 10

317 9 6

317 3 6

DRAWINGS—*continued.*

CARRACCI (Annibale).

328 A LANDSCAPE WITH TREES, to the left in the distance an Italian Villeggiatura, *free pen* 12½ *in. by* 8½. 1 — 6

329 THE CONCERT. Fifteen or sixteen figures seated, some playing on musical instruments, others singing
a highly finished drawing in black and coloured chalks, washed and heightened with white 11½ *in. by* 17. 1 — 1 4

330 THREE WHOLE LENGTH FIGURES OF BEGGARS *in pen and sepia* 7½ *in. by* 9. 1 — 5

CARRACCI (Agostino).

331 CLEMENT VII's Progress to Bologna, the Pope is seated in his "Brancard," surrounded by troops, and a long suite of Clergy, Nobles and Military — 1 1
pen and sepia; from the collection of Mariette, Willett and Esdaile 15½ *in. by* 10¼. 1

332 HEAD OF A YOUNG FEMALE
in free pen; from Sir P. Lely's Collection 4½ *in. by* 6. 1 — 8

CARRACCI (Ludovico).

333 AN ANGEL IN THE CLOUDS, flying to the right; the figure occupies the entire centre of the drawing 8 *in. by* 10. 1 — 12

334 ST. FRANCIS IN ECSTACY, kneeling, with a Crucifix in his hand
pen and sepia, heightened with white, in oil colours 11 *in. by* 14. 1 — 15

CAVELLINI (P.)

335 DESIGN FOR THE CRUCIFIXION. Our Saviour at full length, his arms extended, as if on the Cross
pen washed, in a reddish tint, heightened with white; from the collection of Count de Fries 6¾ *in. by* 8½. 1 — 4

CIGOLI (Ludovico).

336 FULL LENGTH FIGURE OF OUR SAVIOUR, looking towards the right
black chalk, washed, heightened with white; from the collections of Charles I, Barnard, Pond and Price 10¾ *in. by* 16. 1 — 5

322 3 6

DRAWINGS—*continued.*

COOPER (Samuel), (Miniature Painter).

			337 Samuel Pepys. A highly finished oval drawing in Indian ink, *heightened with white* $2\frac{1}{2}$ *in. by* 3. 1	
11	11	.		

LEONE (Octavio).

			338 PORTRAITS OF ITALIAN NOBILITY AND CLERGY *in chalk* 19	
.	19	.		
			339 PORTRAITS OF ITALIAN LADIES *in black and white chalks* 32	
1	8	.		

CORREGGIO (Antonio).

			340 TWO BOYS SEATED, looking to the right, one with a cup in his hand *highly finished in red chalk; a drawing of the highest quality; from the collection of Count Geloso* $10\frac{1}{2}$ *in. by* $15\frac{1}{2}$. 1	
2	2	.		
			341 STUDIES BY PARMIGIANO, from the Frescos at Parma $7\frac{1}{2}$ *in. by* 8. 1	
.	3	.		
			342 APOLLO. A beautiful drawing, *in red chalk* $7\frac{1}{2}$ *in. by* 13. 1	
2	13	.		
			343 AN ANCIENT MUTILATED STATUE. A highly finished drawing, *in red chalk* 8 *in. by* $15\frac{1}{4}$. 1	
.	5	.		
			344 A DESIGN FOR ONE OF THE EVANGELISTS IN THE CUPOLA AT PARMA, *in pen;* and a similar subject on the reverse; *from the collection L'Empereur* $7\frac{1}{2}$ *in. by* $8\frac{1}{2}$. 1	
.	14	.		
			345 DESIGN IN RED CHALK FOR ONE OF THE ARCHES IN THE CUPOLA AT PARMA; *from the collections of Sir P. Lely and Richardson* $7\frac{3}{4}$ *in. by* 6. 1	
.	17	.		
			346 A NAKED BOY SEATED, HOLDING A BOOK ON HIS KNEES, on grey paper *black chalk, heightened with white* 8 *in. by* 10. 1	
.	11	.		
			347 A STUDY OF A BOY FOR THE CUPOLA AT PARMA *in red chalk* 6 *in. by* 7. 1	
1	14	.		
			348 STUDIES OF FIGURES FOR THE CUPOLA AT PARMA, *in free pen and sepia;* on the reverse Studies of the same for the same, *in red chalk; from the collection of Sir J. Reynolds* $7\frac{1}{2}$ *in. by* $10\frac{1}{4}$. 1	
2	.	.		
			349 VIRGIN AND CHILD STANDING *black chalk; from the collection of Sir J. Reynolds* $7\frac{1}{4}$ *in. by* 11. 1	

Same as lot 353.

DRAWINGS—*continued.*

350 BOY'S HEAD $3\frac{1}{2}$ *by* $2\frac{1}{4}$
BOY SLEEPING $4\frac{1}{2}$ *by* $2\frac{1}{4}$
both in red chalk; from the collections of Bouverie and Richardson 2

351 TWO ANGELS IN THE CLOUDS PLAYING
black chalk, heightened with white $5\frac{1}{2}$ *in. by* $7\frac{3}{4}$. 1

352 THREE ANGELS IN THE CLOUDS
in red chalk $4\frac{3}{4}$ *in. by* $5\frac{1}{4}$. 1

353 THE VIRGIN AND CHILD
a beautiful sketch in black chalk 7 *in. by* $10\frac{3}{4}$. 1

354 AN ANGEL PLAYING ON THE VIOLIN
in red chalk; from the collections of Bouverie and Richardson $3\frac{3}{4}$ *in. by* $5\frac{3}{4}$. 1

355 CUPID SEATED, FONDLING AN EAGLE
in red chalk; from the collections of Benjamin West and Richardson $5\frac{3}{4}$ *in. by* 7. 1

356 A MAN SLEEPING, *in black chalk* $5\frac{1}{2}$ *by* $3\frac{1}{4}$. 1

357 A HEAD OF A YOUNG BOY, *in red chalk* $7\frac{1}{2}$ *in. by* $6\frac{1}{4}$. 1

358 TWO ANGELS FLOATING IN THE CLOUDS
in red chalk 6 *in. by* $10\frac{1}{2}$. 1

359 FORESHORTENING OF TWO MALE FIGURES
in red chalk; from the collections of Richardson and Lord Spencer 5 *in. by* $7\frac{1}{2}$. 1

360 FEMALE KNEELING $2\frac{1}{4}$ *in. by* $3\frac{1}{2}$
ANGEL FLOATING IN THE AIR $4\frac{1}{4}$ *in. by* 3
both in red chalk; from the collections of Bouverie and Richardson 2

COSTA (F.)

361 A FULL LENGTH FIGURE OF A YOUTH, IN A CAP AND CLOAK, RESEMBLING RAFFAELLE
in black chalk $5\frac{1}{2}$ *in. by* 11. 1

CREDI (LORENZO DI).

362 TWO WHOLE LENGTH FEMALE FIGURES, *in pen;* on the reverse a Profile of a Man, *in pen, washed and heightened with white* 7 *in. by* 9. 2

363 A BEAUTIFUL HEAD OF A YOUNG FEMALE, nearly life-size, circle, *pen and sepia* 9 *in. diameter.* 1

375 4.

DRAWINGS—*continued.*

CUYP (Albert).

31 10 .	364	A MAN SEATED ON THE BANK OF A RIVER FISHING, *black and coloured chalks* $7\frac{1}{2}$ *in. by* $5\frac{1}{2}$. 1
32 . .	365	A SHEPHERD DRIVING THREE COWS OVER A BRIDGE, a sheet of water in the foreground, and an arched bridge from right to left *pen and indian ink washed* $12\frac{1}{2}$ *in. by* 11. 1
1 9 .	366	THE GREAT TOWER AT UTRECHT. The tower rising to the top of the drawing to the right, surrounded by cottages, a wall to the left, *pen and indian ink* 11 *in. by* $16\frac{1}{4}$. 1
20 . .	367	DE STADT RHEINEN. View on the banks of the River; the town towards the left; to the right a fine extent of country *a highly finished and interesting drawing, in pen, chalk and sepia* $19\frac{1}{2}$ *in. by* 7. 1

£460. 3. 0

END OF THE SECOND DAY'S SALE.

THIRD DAY'S SALE.

ITALIAN SCHOOL, Various.

LOT					
368	Lady with a cap in her hand, after L. da Vinci, by Ricciani *proof*	1		2	
369	Another, *with margin*	1		4	
370	Michael Angelo; Tomb of the Medici; Holy Family, Agostino Carracci; Baccio Bandinelli; The Academy, E. Vicus	5		2	6
371	Plate to the Cupolas at Parma, after Correggio, *scarce*	22		1	6
372	Old Italian, various	19		7	
373	Old Engravings, Sacred subjects, *some rare*	35		2	
374	Sacred and other subjects, *some rare*	46		2	
375	Etching of Holy Families, *several curious and rare*	20		2	6
376	Etchings of Sacred subjects and Landscapes	24		1	6
377	Mythological	13		3	
378	Designs for Vases, by an old Italian engraver	40	3		
379	After Correggio, Masaccio, Raffaelle, by Earlom, &c.	18		6	
380	The Last Supper, after L. da Vinci, by Rainaldi	1		4	
381	Sacred subjects, after Dominichino, Lanfranchi, &c. by Cunego	32		8	
382	Sacred and other subjects, after Guido, C. Maratti, &c.	32		7	
383	Curious Early Prints, by Italian engravers	40		8	
384	Etchings by Guido, Carracci, Falconi, &c. *several anonymous and scarce*	22		2	
385	Engravings, by Bonasone; The Ghisi, and others, of the School of Marc Antonio	16		5	
386	Dante and Beatrice, after Agricola, by Marchetti, *proof;* Titian's Daughter, by Gaspar; Assumption of the Magdalen, after J. Bonasone, by Ricciani	3		2	
387	After Fra Angelico; and other Early Italian, by Ruschugh	12		2	6
388	Landscape with figures, after Italian artists, by C. Cort	7		1	6
389	Madonna della Scodella, after Correggio, by Toschi	1		10	
				7	4 0

PRIVATE ETCHINGS.

	3		390	Landscape and Figures, various	20
	10		391	Subjects and Figures, various *many scarce, a curious collection*	216
	3		392	English Private Etchings of Landscapes	60
	7		393	Another, similar	60
	5		394	Another, similar	60
	6		395	Another, similar	60
	8		396	Another, similar	60
	6		397	Topographical Pieces	77
	6		398	Another Collection	60
1	1		399	Portraits, *many scarce and curious*	119
	5		400	Etchings. St. Winifred's Well, Views in England, Italy, &c., by Place	22
	2		401	A similar Collection	16
	14	6	402	Etchings. Views in York and Yorkshire, by Lodge	14

ENGLISH SCHOOL.

	10		403	THE RETRIEVER, AFTER LANDSEER, by Charles Lewis *proof, before any letters*	1
3	10		404	SHOEING, AFTER LANDSEER, by C. Lewis *proof, before any letters; a presentation proof*	1
	5		405	THE PETS, AFTER LANDSEER, by Lewis *india proof, before any letters*	1
	6		406	A SIMILAR PROOF	1
	2	6	407	COTTAGE INDUSTRY, by F. C. Lewis, after Landseer, *scarce proof*	1
	13		408	THE CAT'S PAW, AFTER LANDSEER, by Lewis, *rare proof before any letters*	1
	6		409	The Goat, after Landseer, by Lewis, *fine proof;* and Mezzotints, &c., Heads, after Inskipp	17
	6		411	Recollections of Ancient and Modern Masters in Etching, by F. C. Lewis	26
	1	6	412	Etchings of various subjects, after English Masters, by F. C. Lewis	30
	4	6	413	Views of Venice, by C. Lewis; First Etching of Bologna, by Bonington, *india proof, scarce;* The Campanile at Venice, by F. C. Lewis	6

17. 18. 0

			£	s.	d.
414	Zumalacarigua, after John Lewis, by F. C. Lewis *proof, before letters*	1	.	1	.
415	The Nautch, 1841, after F. C. Lewis, jun., by F. C. Lewis, sen. *proof*	1	.	1	.
	J. M. W. TURNER.				
416	View of Basle, *proof;* St. Catherine's Hill, both by C. Turner	2	1	6	.
	WOOLLETT.				
417	The Enchanted Castle, after Claude, *very fine proof*	1	1	11	.
	SIR R. STRANGE.				
418	A Vignette of a Stag Hunt, and the Engraver's Book Plate *both scarce*	2	.	3	.
419	Specimens of Old English Mezzotints, *rare*	14	.	3	.

ETCHINGS BY CLAUDE.

420	Flight into Egypt (*D.* 1) *a fine impression of the second state, with one of the third state*	2	.	7	.
421	Passage of the Brook (*D.* 3) *first state, with square corner, very fine and rare, and a common impression*	2	.	5	.
422	The Flock Drinking (*D.* 4) *very fine first state, with margin, most rare*	1	.	16	.
423	Another, *in the same state, from the Barnard Collection*	1	.	6	.
424	The Tempest (*D.* 5), *a fine old impression*	1	.	6	.
425	Dancing by the side of a River (*D.* 6) *third state with the No.* 2, *very fine old impression*	1	.	4	.
426	A similar one; and two of the same, *from the Barnard Collection*	3	.	10	.
427	The Shipwreck (*D.* 7) *second state, with the number, and with fine margin*	1	.	7	.
428	Two others, *fine*	2	.	10	.
429	"Le Bouvier" (*D.* 8) *the second state, with the number, but before the little bird was effaced; from the Barnard Collection*	1	5	.	.
430	Dancing under the Trees (*D.* 10), *a fine old impression*	1	.	8	.
431	The Seaport, with the Lighthouse (*D.* 11) *second state, scarce*	1	.	8	.
432	Another	1	.	2	.
			30	14	0

.	16	.	433	THE ROBBERS (*D.* 12), *fine third state*	1
.	5	.	434	ANOTHER	1
.	16	.	435	SEAPORT WITH THE GREAT TOWER (*D.* 13), *fine second state*	1
.	6	.	436	ANOTHER	1
.	5	.	437	CATTLE GOING TO THE FIELD (*D.* 16), *second state, rare*	1
.	16	.	438	ANOTHER	1
.	2	.	439	CATTLE TRAVELLING IN STORMY WEATHER (*D.* 18) *the retouched impressions*	2
.	2	6	440	THE GOATHERD (*D.* 19), *first state*	1
1	1	.	442	SHEPHERD AND SHEPHERDESSES IN CONVERSATION (*D.* 21) *second state, with large margin*	1
1	1	.	443	ANOTHER, *second state, from the Barnard Collection*	1
1	1	.	444	ANOTHER	1
.	15	.	445	OTHERS, *old impressions*	4
.	11	.	446	EUROPA (*D.* 22), *the first state, fine and rare*	1
.	5	.	447	ANOTHER, *from the Barnard Collection*	1
1	4	.	448	THE CAMPO VACCINO (*D.* 23) *the fourth state, with a counter proof*	2
.	5	.	449	ANOTHER, *the fifth state*	1
10	.	.	450	ANOTHER	1
.	5	.	451	THE VILLAGE DANCE (*D.* 24) *second state, with the accident in the sky*	1
1	.	.	452	ANOTHER	1
.	5	.	453	OTHER IMPRESSIONS, *in the third state*	4
.	3	.	454	THE FOUR GOATS (*D.* 27)	1

ANONYMOUS ITALIAN SCHOOL.

.	2	6	454*	Old Historical, and curious Caricatures	8
.	3	6	455	Perseus and Andromeda, Cupid, and other Mythological Subjects	7
.	12	.	456	A curious Etching; an Italian Vessel in a Storm, said by Mr. Ottley to be etched by Titian; Landscapes, by Van Uden, *fine some scarce*	8
.	9	.	457	A View of Corfu from the Sea, *rare*	1
.	3	.	458	Plates to Cicognara's Work on Nielli Workmanship	
.	7	.	459	Copies of Nielli and Sulphurs	51
.	15	.	460	Early Maps, Plans, &c., engraved by Brambilla, &c. *some curious*	21
1	.	.	461	The Virgin embracing Our Saviour, after Raffaelle (*B.* vol. xv. p. 20), with a Copy, *not mentioned*	2
.	9	.	462	Historical and Mythological Subjects, *described in Bartsch*, vol. xv.	10
.	8	.	463	A similar lot	10

56. 10. 6

		£	s.	d.
464	The Sacrifice of Cain and Abel, *first state, before La Fieri's name;* and one *with his name* 2		10	
465	Jupiter and the Goat, after P. del Vaga, *before La Fieri's address;* The Birth of the Virgin, after B. Bandinelli; The Philosopher's School, Caraglio 3		5	

DRAWINGS BY CLAUDE.

466	A FORTRESS ON A ROCK, filling up the whole of the left side of the drawing, view of a distant country, to the right a sportsman with a gun on his shoulder, *free pen;* on the reverse, Sketch of Buildings; *on the drawing, in Claude's writing,* "*Claudio fecit facto a la Valla Città*" 13 *in. by* 8½. 1	1	16	
467	VIEW OF A LAKE, with mountainous Country in the distance *pen and bistre washed; on the drawing, in the artist's handwriting,* "*Claudio fecit sopra il Lac di Brucciano*" 12½ *in. by* 8½. 1	2	18	
468	A LANDSCAPE WITH TREES rising to the top of the drawing, to the right a rock; to the left, in the half distance, Roman ruins; three figures conversing in the foreground *free pen, washed with sepia* 10½ *in. by* 8. 1	16	10	
469	A SEPIA SKETCH, HILLY SCENERY WITH TREES 7¼ *in. by* 5. 1		7	
470	ANCIENT RUINS IN THE ENVIRONS OF ROME *a finished sketch, pen washed with sepia* 7 *in. by* 4½. 1	4	4	
471	A WOODEN BRIDGE ON STONE PIERS, running from the left to the right of the drawing, figures passing over it; trees to the right and left; a man with a donkey; and written by Claude in the centre, "Ponte facit a foro di Tivolo" 12 *in. by* 8¼. 1	25		
472	A HILLY COUNTRY WITH BUILDINGS *pen and sepia* 12 *in. by* 8¼. 1	1	7	
473	PONTE MOLLO. The Tiber running towards the left, with bridge crossing it to the right, in the foreground cattle attended by a shepherd are drinking; behind a clump of trees, mountains in the distance *highly finished in sepia, heightened with white; from the Lawrence and Esdaile Collections* 13 *in. by* 8½. 1	9	4	
474	VIEW OF PONTE MOLLO *a fine drawing in black chalk, heightened with white, on grey paper; in Claude's handwriting on the foreground,* "*faict a Pont a Mollo*" 12 *in. by* 8¼. 1	12		
		215	7	6

DRAWINGS—*continued.*

			475 A PLAIN WITH ANCIENT RUINS, mountains in the background, *sepia washed* 10 *in. by* 5. 1
10	10	.	
			476 ROCKY SCENERY, on which is a strong Fortress, with mountain in the distance, *a forcible shetch in sepia; in the handwriting of the artist, "Claudio fecit facto a Sangano;"* on the reverse a Sketch for a Monument $8\frac{1}{4}$ *in. by* $12\frac{1}{2}$. 1
2	6	.	
			477 LANDSCAPE WITH RIVER IN THE FOREGROUND, on which is a boat; rising ground in the distance with trees and buildings *in sepia; from the Collections of Sir P. Lely and Richardson* $8\frac{1}{4}$ *in. by* 8. 1
2	.	.	
			478 VIEW OF BUILDINGS IN ROME *pen-washed on grey blue paper; from the Collections of Esdaile and Sir T. Lawrence* $7\frac{1}{2}$ *in. by* $3\frac{1}{2}$. 1
.	10	.	
			479 VIEW OF THE CHURCH OF ST. PETER *pen and sepia, on a blue grey paper; from the Lawrence, Esdaile and De Fries' Collections* $5\frac{3}{4}$ *in. by* $3\frac{3}{4}$. 1
.	10	.	
			480 A ROMAN ORNAMENTED ALTAR, $4\frac{3}{4}$ *in. by* $4\frac{1}{2}$; RUINS OF AN AQUEDUCT, *pen and sepia washed, and both on blue paper; from the Lawrence, Esdaile and De Fries' Collections,* $6\frac{1}{4}$ *in.* $3\frac{1}{2}$ 2
.	5	.	
			481 LANDSCAPE. In the foreground a number of figures, some standing, some seated, others dancing; in the middle distance, to the right, a palace with a double row of steps; tree to the right, *pen and indian ink* 8 *in. by* 6. 1
13	.	.	
			482 DISTANT VIEW OF THE SEA, with open country interspersed with rocks and trees; on the reverse, in pen, in the handwriting of Claude, "Vista del Sasso fait l'an 1649 Claudio Gelée," and in pencil, "Copiata del Studio de Giovanni Rovigny;" *from the Lawrence and Esdaile Collections* $10\frac{1}{2}$ *in. by* $7\frac{3}{4}$. 1
2	6	.	
			483 A SEA PORT, SHIPPING IN THE DISTANCE; to the right a castle with a gateway; to the left architectural column, two sailors pulling a rope *free pen and sepia* $7\frac{1}{4}$ *in. by* 5. 1
18	.	.	
			484 AN EMBARKATION. To the left a magnificent temple with five figures preparing to embark in a boat; by the side of the land is a three-mast vessel to the right *pen and sepia, heightened with white; at the corner to the left, "Claudio fecit Roma* 1655." *From the Lawrence and Esdaile Collections* $7\frac{1}{4}$ *in. by* 6. 1
20	.	.	

284 14 6

DRAWINGS—*continued.*

485 VIEW OF PRATO LUNGO, between five and six miles from Rome, with shepherds and cattle in the middle distance *a very fine and forcible drawing in sepia; on the reverse "Claudio Gelée Roma* 1643" 4½ *in. by* 7¼. 1 — 50 . .

CANALETTI.

486 DRAWING OF HOUSES, *in pen and washed in Indian ink* 10¾ *in. by* 8½. 1 — 1 2 .

487 VEDUTA DEL CANAL GRANDE IN FACIA DELLA DOGANA, *free pen* 10 *in. by* 6¾. 1 — 2 10 .

488 AN ARCADE IN VENICE, *pen and sepia* 8 *in. by* 7. 1 — 4 10 .

489 A VIEW IN THE ENVIRONS OF VENICE *pen washed* 16 *in. by* 11. 1 — 2 2 .

490 VIEW OF THE RIALTO AND SURROUNDING BUILDINGS *pen* 15 *in. by* 8½. 1 — 12 12 .

491 DISTANT VIEW OF LA TORRE DI MALGHERA *highly finished in pen, sepia and Indian ink* 10¾ *in. by* 7½. 1 — 14 . .

492 VIEW OF THE PIAZZA DI SAN MARCO, with numerous figures, *a very careful drawing in pen* 17½ *in. by* 11¼. 1 — 8 . .

493 VIEW OF SAN SIMEON, the Tolentini, and other Buildings *pen and Indian ink, highly finished* 19 *in. by* 12. 1 — 47 15 6

494 THE PIAZZA, A VIEW OF THE RIALTO, with numerous figures, to the left on the steps of the Rialto *a highly finished drawing in pen and sepia* 17 *in. by* 12. 1 — 57 . .

LEONE (OTTAVIO).

495 ITALIAN NOBILITY AND CLERGY, *in coloured chalks* 8 — . 16 .

CARLO DOLCE.

496 HEAD OF A YOUNG MAN *in black and coloured chalks* 7½ *in. by* 9¼. 1 — 1 . .

497 HEAD OF A YOUNG MAN, looking to the right *in coloured chalks; from the Collection of Lord Spencer* 5½ *in. by* 7. 1 — . 16 .

498 THE ARTIST'S OWN PORTRAIT *in black and coloured chalks, highly finished; from Lord Spencer's Collection* 8¼ *in. by* 11. 1 — 1 5 .

488 . 3 . 0

DRAWINGS—*continued.*

DOMINICHINO,

499 VIEW OF THE CASTLE OF ST. ANGELO, ROME. The castle to the right, the bridge crossing the river toward the left, at the back of which is a Roman temple; mountains in the back ground; in the foreground to the right two fishermen
pen and sepia washed 17 *in. by* 9½. 1

10

500 THE ADORATION OF THE SHEPHERDS. The Infant Saviour on a cushion in the centre; the Virgin kneeling; St. Joseph to the right, peasants to the left
pen and sepia washed 7¼ *in. by* 9¼. 1

2

501 TWO CHILDREN BEFORE AN ALTAR, one of them kneeling, *pen and indian ink* 6 *in. by* 8½. 1

10

502 A LANDSCAPE. In the mid-distance a river, on which is a boat; trees to the right, the left, and in the distance; several figures with cattle, &c. in the foreground
slight pen and sepia; from the Collection of Lord Spencer 10½ *in. by* 7. 1

5

503 THE SHEPHERD WITH HIS FLOCK. A cluster of trees to the right, mountain in the background; in the foreground a shepherd driving his flock, *pen* 8½ *in. by* 11½. 1

5

504 AN ITALIAN LANDSCAPE. To the left a tree reaching to the top of the drawing; in the middle distance buildings and water; mountainous background; a man in the foreground to the left
pen and indian ink, heightened with white; from the Esdaile Collection 6½ *in. by* 9¾. 1

1 1

505 LIFE SIZE HEAD OF A YOUNG MAN, looking to the left
black chalk on grey paper; from the Mariette and Le Roy Collections 9 *in. by* 12. 1

11

506 STUDY OF HANDS
in black chalk; from the Collections of Mariette, De Fries, and Le Roy 10 *in. by* 12½. 1

2 6

DONATELLO.

507 AN OUTLINE IN PEN OF A FEMALE looking to the right, a man to the left in a mantle and cloak 6¼ *in. by* 9. 1

10

508 FULL-LENGTH OF A FEMALE, with a child in her arms
free pen; from the Collection of T. Hudson 9 *in. by* 16. 1

1 5

495 7 6

DRAWINGS—*continued.*

D. L. P. S.

509 COAT OF ARMS in the centre surrounded with allegorical figures; boar hunting; dated at the top 1583 13 *in. by* 16. 1 — 1 5 .

A. DURER.

510 SKETCH OF MEN IN ARMOUR, full-length
in pen, with the artist's monogram $4\frac{1}{2}$ *in. by* $8\frac{1}{4}$. 1 — . 16 .

511 A RABBIT
highly finished in bistre; to the right, in German characters, Durer, zu Nuremberg $5\frac{3}{4}$ *in. by* $7\frac{3}{4}$. 1 — 11 11 .

512 A HOG
highly finished in pen, washed, on vellum $6\frac{1}{2}$ *in. by* 4. 1 — 1 . .

513 THE PORTRAIT OF VARNBULLER
the head highly finished in black chalk; from the Collections of Lawrence and Conyngham 11 *in by* $14\frac{1}{2}$. 1 — 21 . .

514 PORTRAIT OF A BALD HEADED MAN, looking to the right, with beard
in black chalk; from the Collections of Lawrence and Conyngham 8 *in. by* 10. 1 — 11 10 .

EHRET.

515 BOTANICAL DRAWINGS
highly finished in colour; from the Collections of Lord Bute and Mr. Esdaile 4

517 BOTANICAL DRAWINGS
highly finished in colour; from the Collections of Bute and Esdaile 4

518 BOTANICAL DRAWINGS
highly finished in chalks; from the Collections of Bute and Esdaile 2 — 5 5 .

519 BOTANICAL DRAWINGS
highly finished in colour; from the Collections of Bute and Esdaile 6

520 COLOURED DRAWINGS OF PLANTS
from the Collections of Bute and Esdaile 6

521 HIGHLY FINISHED DRAWINGS OF PLANTS
in colour; from the Collections of Bute and Esdaile. 6

522 PLANTS, *coloured; from the Collections of Bute and Esdaile* 6

523 PLANTS, *on vellum; from the Collections of Bute and Esdaile* 6

574 . do

547 . 9 . 6

DRAWINGS—*continued.*

524 HIGHLY FINISHED DRAWINGS of Rare Plants
in colours, on vellum; from the Collections of Bute and Esdaile 4

ELSHEIMER.

525 LANDSCAPE, WITH CATTLE. To the right and centre a road in which a herd of cattle are passing between several trees; to the left water, with a distant country
a highly finished drawing, pen and indian ink, heightened with white $5\frac{3}{4}$ *in. by* $3\frac{1}{2}$. 1

526 LANDSCAPE, NIGHT EFFECT. The effect of a hot summer night; a road to the right leading to a church; plants and trees running down a bank to the left
a highly finished drawing in coloured chalk, washed; from the Hibbert and Esdaile Collections $10\frac{1}{4}$ *in. by* $5\frac{3}{4}$. 1

*** A note at the back, written in pencil, by the late proprietor:—"The effect of night is so true, that on showing it to a celebrated artist he fell asleep, just like bed time. October 27th, 1841."

527 MERCURY AND ARGUS. An old woman seated by the fire; Mercury with his Caduceus
in black and white chalk, highly finished $4\frac{3}{4}$ *in. by* $3\frac{1}{2}$. 1

528 LANDSCAPE WITH CATTLE IN DISTANCE. A road scene with figures and trees to the right; a castle in the distance
a highly finished drawing in black and coloured chalk 10 *in. by* $7\frac{1}{4}$. 1

*** At the back is written by Richardson—"For this drawing, I have more than once been offered twenty-five guineas, but refused it, chiefly because I would not suffer so capital a drawing to go out of my Collection in my life time."

P. FARINATO.

529 JUPITER CARRYING A NYMPH IN HIS ARMS
pen and sepia, heightened with white; from the Collections of Sir P. Lely and Sir J. Reynolds 16 *in. by* 11. 1

FRANCESCO FRANCIA.

530 THE VIRGIN WITH THE SAVIOUR ENTHRONED, with four Saints surrounding her
on grey paper, pen and sepia, heightened with white; from the Collection of Richardson $10\frac{1}{4}$ *in. by* 12. 1

586 6

DRAWINGS—*continued.*

PIETRO DELLA FRANCESCA ?

531 AN OLD MAN KNEELING, to the right
in pen $4\frac{3}{4}$ *in. by* 7. 1 — 1

GAINSBOROUGH.

532 A PAIR OF LANDSCAPES, with trees
in black chalk; from the Collections of Baker and Esdaile
each $7\frac{1}{4}$ *in. by* $4\frac{1}{2}$. 2 — 1 10

533 A PAIR OF DRAWINGS. Boats with figures on a lake
in black chalk; from Baker and Esdaile's Collections
$5\frac{3}{4}$ *in. by* $7\frac{1}{4}$ *each.* 2 — 2 2

534 A SLIGHT SKETCH OF A GREYHOUND
pen $10\frac{1}{4}$ *in. by* $7\frac{1}{2}$. 1 — 5

535 PORTRAIT OF LORD CARNARVON
on blue paper, black chalk, heightened with white; from the Esdaile Collection $10\frac{1}{2}$ *in. by* $16\frac{1}{2}$. 1 — 7

536 PARK SCENERY. A man on horseback in the foreground; a pond in the middle distance; trees surrounding the composition
highly finished in pen and black chalk, heightened with white
14 *in. by* $10\frac{1}{2}$. 1 — 3 5

537 A THATCHED COTTAGE, SURROUNDED BY TREES. A gate to the left; a boy in the foreground
black chalk, heightened with white $17\frac{1}{4}$ *in. by* 14. 1 — 11

538 THE SHEPHERD WITH HIS FLOCK. Rising ground with tree to the left; in the centre, a shepherd with his dog, and sheep going to the right
black chalk, heightened with white 17 *in. by* 13. 1 — 12

539 A ROAD, WITH RISING GROUND to the left, with paling and trees; to the right, a gate with trees
a very effective drawing in black chalk, heightened with white
15 *in. by* $10\frac{1}{4}$. 1 — 11 10

540 SKETCH OF TREES, WATER, &c., *in black chalk;* on the reverse, a Greyhound, *in pencil* 12 *in. by* $7\frac{3}{4}$. 1 — 1 1

GAROFALO.

541 THE WISE MEN'S OFFERINGS. The Saviour seated in the lap of the Virgin, surrounded by the three Kings and their attendants
pen and sepia, highly finished $7\frac{1}{2}$ *in. by* $9\frac{3}{4}$. 1 — 19

619. 11. 6

619 11 6

DRAWINGS—*continued.*

GIROLAMO GENGA.

542 THE HOLY FAMILY, surrounded by Saints, of which there are ten, with three Angels in the foreground; the figures are all nude, *a study in red chalk* 12 *in. by* 13. 1

1 5

GIOTTO.

543 OUR SAVIOUR IN THE TEMPLE, surrounded by the Doctors. The Saviour is seated on a throne, book on his knees, holding up his hands; eight men seated round him
pen tinted in red, heightened with white $6\frac{1}{2}$ *in. by* $6\frac{3}{4}$. 1

7

GIORGIONE.

544 A MAN ON HORSEBACK, WITH HIS ATTENDANTS in the mid-distance; to the right, a naked female bathing; a duck in the foreground, to the right
pen and sepia; from the collections of Richardson and Bouverie; the top of this drawing has been restored 1

10 6

VINCENZO DA GIMIGNANI.

545 THREE FULL-LENGTH MALE FIGURES
studies in black chalk. "Fuit olim G. Vasari nunc P. J. Mariette, 1741." 16 *in. by* $11\frac{1}{4}$. 1

1 10

GHIRLANDAJO.

546 LIFE-SIZE PORTRAIT OF POLIZIANO
highly finished in black chalk; from the collection of Sir Joshua Reynolds 10 *in. by* 14. 1

2 10

547 PROFILE OF A YOUNG MAN, with flowing hair, looking to the right, *in pen;* on the reverse, a sketch of three Female Heads $5\frac{1}{4}$ *in. by* $7\frac{1}{4}$. 1

7

548 THE BIRTH OF THE VIRGIN. The mother lying in her bed, to the left; the infant, with its nurse, in the centre; figures and a flight of stairs to the right
a splendid pen-sketch; from the collections of Richardson, Barnard, Sir J. Reynolds and Esdaile 11 *in. by* $8\frac{1}{4}$. 1

4 4

LEONE (Ottavio).

549 Italian Nobility, *brown paper*

15

END OF THE THIRD DAY'S SALE.

£664. 6. 0

FOURTH DAY'S SALE.

OLD DUTCH AND FLEMISH DRAWINGS.

LOT					
550	Views of Towns in the Low Countries and Holland, *in pen;* &c. 16		5		
551	Views on the Rhine, by B. Peters, *pen washed and tinted* 2		9		
552	Views of Chateaux in Holland, by Beerstraeten, Roghman, &c. *pen and indian ink* 3		2		
553	Landscape, by Rembrandt, *pen washed;* Another, by Elsheimer; Two Water-colour Drawings, by Neyts 4		18		
554	View of St. Angelo and St. Peters, *red chalk, tinted;* Monte Montorio, *in pen*, by Vanvitelli 2		3	6	
555	Town Hall of Amsterdam, Utrecht, by Saftleven, &c. 7	1	4		
556	Portraits of De Witt, *in black chalk;* Christian of Denmark, by Haelswit, *in pencil;* Marguerite of Austria, *in pen* 4		16		
557	View of Hoorn on the Scheldt, *pen washed, and tinted in colours* 1		2	6	
558	Views in Italy, *in pen, sepia washed;* &c. 24		16		
559	Drawings, *in pen and sepia;* Views in Holland; &c. 9		4		
560	Drawing, *in pen and sepia, and indian ink*; Views in Germany and the Low Countries, Spa, &c. 21		14		
561	Water-colour Drawings, Views in Utrecht (Gouda), &c., by Beyer, &c. 5		12		
562	Dutch Topographical Drawings, *in colours*, by R. Savery, Van Laer, Neyts; Views in Brussels, by Santvoort 8		15		
563	Shipping, *in pen and sepia*, by W. Vandevelde 7		8		
564	Views in London and Westminster, Hyde Park, supposed to be by Levens, *pen washed, and tinted* 6	1	18		
565	Drawing, *in pen washed*, of the Holy Family; Heads, *in crayon*, &c., by A. Vandyck 7	1	14		
566	Sketch of Flowers, *in pencil*, by Van Huysum, and a highly finished Botanical Study, *in colours, on vellum*, by Ehret, &c. 7		3	6	
		11	10	6	

11. 10. 6

			567	Duke of Richmond, with his dog, *pen and sepia, tinted with white;* Emperor Otho, *in pen;* &c. 6
	11		568	Views in Holland, &c., *in water-colours*, by Van Goyen, De Grave, Neyts, Breughel, &c. 7
1	4		569	Landscapes, *in pen, water-colours, sepia, &c.*, by Breembergh, &c. 30
	1		570	The Castle at Gorchum, J. N. Baen, &c. 2
1	1		571	Drawings, seated figures, *in chalk, heightened with white*, by Elsheimer; Others, by Quellinus, Goltzius, Rembrandt, &c. 11

ENGRAVINGS, AFTER M. ANGELO BUONAROTTI.

	1		572	The Sibyls, full-length figures, in niches, *wanting No.* 1 11
	2	6	573	From the Sistine Chapel, by Cunego, Ottley, &c. 8
	5		574	The Horses of the Sun, *proof before the name*; and an impression with the letters 2
	5		575	Ganymede and the Eagle, *first state, before the inscription;* The same, *with the inscription* 2
	1		576	The Archers, two different; Bacchanalian Scene, with Silenus, by Beatricius; &c. *fine* 6
	2	6	577	Les Grimpeurs, by M. Lucchese; Death and a Female, by the artist of the Monogram M.; The Archers, *fine;* Boys Sacrificing to Silenus, by E. Vicus, with Copy, &c. 6
	9		578	The Archers, by Bartolozzi; Ganymede, The Fates, &c. 9
	11		579	The Sibyls and Prophets, by E. Vicus, Beatricius, &c., several by anonymous engravers, *curious and rare* 12
	2		580	Michael Angelo's Dream, by M. Lucchese; and another of the same subject, *scarce* 2
1	5		581	Jupiter and Leda, by Vicus, &c., *scarce* 4
	1	6	582	Figures from the Sistine Chapel, by Ghisi 27
	1	6	583	The Holy Family, the Child Sleeping on the Virgin's Lap, by the Master I.H.S., F. C. Lewis, &c. 12
	2	6	584	Last Judgment, by Brambilla, M. Rota, &c. 14
	10		585	The Last Judgment, *incomplete portions of the large plate* 11
	3		586	Christ being placed on the Cross, engraved by M. Lucchese; Christ on the Cross, with the Virgin and St. John, by Sirinus, &c. 4
	6		587	The Virgin at the foot of the Cross, with the Body of Jesus Christ, by M. Kartarius; The Virgin, with the Body of the Saviour on her Lap, by various engravers 5
	1	6	588	The Annunciation, with the drawing in chalk, by Vitalba 2
	1	6	589	The Flagellation, by an anonymous artist, *rare;* Christ bearing his Cross; The Crucifixion, by Folo, *proof;* The Saviour Praying, by Strixner 5

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			£	s.	d.
590	The Creation of Eve, by Cunego; Judith and Holofernes, by Eneas Vicus, &c.	7	.	7	.
591	Whole-length Figure of a Man with his arms crossed, from the composition of the Conversion of Saul *before the name of Duchet, rare*	1	1	5	
592	Portraits and Heads, various, in lithography, &c.; and a drawing, in sepia, of Cleopatra	7	.	1	6
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594	Highly finished drawings, in black chalk, of two of the Figures in the Medici Monument	2	.	3	.
595	Bas-relief of the Holy Family, by Lewis *proofs before any letters*	2	.	1	.
596	Engravings, various, from his work in Marbles, &c.	14	.	1	6
597	Zenobia, engraved by Sharp, *in three different states;* Head of Satan, &c.	4	.	1	.
598	Head of a Roman Soldier, in profile; Head of an Italian Lady, in profile; Head, full-face, of Satan, *all rare*	3	.	5	.
599	The Three Maries going to the Sepulchre; St. Peter, *rare;* St. John and St. Sebastian, by M. Lucchese; St. Jerome, &c. *rare*	4	.	1	6
600	The Last Judgment, *in ten sheets joined*	1	.	2	6
601	Last Judgment, by Bonasone	1	.	2	.
602	Another impression	1	.	8	.
603	Our Saviour on the Lap of the Virgin, by Bonasone; and others, by anonymous engravers	5	.	4	.
604	The Prophets and Sibyls, by Volpato, *proof*	6	1	11	.
605	Fortune, by Testa, *proof*	1	.	3	.
606	The Ceiling of the Sistine Chapel, by Gruner, *coloured*	1	.	13	.
607	Our Saviour with the Cross by his side, by Beatricius and Matham	2	.	6	.

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608	Mythological and Historical subjects, by M. Antonio and Veneziano	21	.	11	.
609	Subjects of Saints, by Larmessin *several from the Cabinet du Roi*	28	.	8	.
610	Vision of a Knight, by Gruner, *first india proof*	5	.	1	6
611	The same, *unfinished proof, and proof with letters*	2	.	1	.
612	The same, *india impressions*	3	.	1	6

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74	15			
	6		613	La Vierge aux Anges, by Edelinck, Kirkall, &c. 4
1	9		614	Vierge au Linge, *proof;* and The Coronation of the Virgin, *unfinished proof* 2
	1	6	615	Sacred subjects, bas-reliefs, by Santo Bartoli 21
	7		616	Sacred subjects, various; Murder of the Innocents; Last Supper; Entombment, by E. Vicus; Christ's Charge, by Soutman; Joseph's Dream, *fine;* Ascension, Mantello, *rare* 15
1	12		617	Adam and Eve, by Strutt, *three different states* 3
	1		618	Subjects from the Old Testament, by J. Alexander; and others 17
	1		619	Our Saviour in the Garden, by Gruner, *india proof* 1
	2	6	620	The same, *proofs, with letters* 4
	1		621	The same, *india impressions* 3
	16		622	Ornaments, Architecture, &c. 24
	4	6	623	Scripture subjects, edited by J. R. Hope 2
	9		624	La Vierge au Poisson, by Lignon; La Vierge au Baldiquin, by Nicolette; Heads of the Virgin, *proofs* 4
1	1		625	Holy Family, by Poilly, *fine;* others, by Gregoria, Victoria, &c. 8
1	11		626	Holy Families, by Larmessin, Simoneau and Chereau *one a proof* 6
	13		627	Subjects of the Virgin, various; Madonna della Sedia, by Gregoria, &c. 21
	11		628	St. Catherine, by Desnoyers, *fine* 1
	8		629	Faith, Hope and Charity, by Desnoyers, *fine, but cut* 3
1	16		630	The same, *fine, with their margins* 3
	6		631	Various lithographic portraits of Raffaelle 9
	9		631*	Portrait of Raffaelle, by Forster 1
	1		632	Portraits of Raffaelle, by Demarteau, Edelinck, Larmessin, Pontius, &c. 9
1	1		633	Portrait of the artist, by Morghen, Felsing, Gandolfi and Esquival, *the two last proofs* 4
	16		634	Jeanne d'Arragon, by Chereau, *scarce proof and print;* and other Ladies 6
	3	6	635	Jules II., *proof;* Carondolet, by Van Somer; &c. 8
	6		636	Carondolet, by De Larmessin, *fine proof* 1
	2	6	637	Julio de Medici; &c. 4
	9		638	Cardinal Pole, by Larmessin, *fine* 1
	4		639	Leo X., and Jules II., by Richomme and Morace, *both proofs* 2
	2		640	Galatea, after M. Antonio; and various, by his school, &c. *some scarce* 10
1	1		641	Poetry, by M. Antonio; and various Fancy subjects by him and his school 13

44 . 6 . 6

			£	s.	d.
642	St. George and the Dragon, by Vostermans, Larmessin, Des Granges, and Petit	6	1	2	.
643	A similar lot	7	1	10	.
644	St. George and the Dragon, by Vostermans, *two separate plates joined*	1	2	6	.
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646	The Bible, by Badalocchio, 54 *plates*	54	.	7	.
647	Jacob and the Angel, Gruner	4	.	4	.
648	Sacred Subjects, by Modern German Engravers, *proofs*	7	.	1	.
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650	The Creation, and Burning Bush, *proofs*, by Gruner	5	.	2	6
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653	Madonna degli Ansedei, after Raffaelle, by Gruner *first proofs*	5	.	11	.
654	The Transfiguration, after Raffaelle, *india*	1	.	2	.
655	The Frescoes at Sienna, painted by Pinturicchio, engraved by Fauci, 10 Plates, *half bound*		1	1	.
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658	Holy Families, by Frey; Adoration of the Shepherds, &c.	17	.	16	.
659	Mythological and Fancy Subjects, by Dorigny, C. Alberti, &c.	20	.	4	.
660	Heads of the Virgin, and other Saints, engraved by Gerard, &c.	10	.	3	.
661	Subjects from the New Testament, *in colours;* The Vatican, by Audran	21	.	8	.

DRAWINGS BY CLAUDE.

662	THE HOLY FAMILY RETURNING FROM JERUSALEM. Trees to the right and left of the drawing; a round castle in the centre; figures in the foreground *spirited sketch in pen, red and black chalk, washed with sepia; on the reverse, a Sketch in red chalk; from the Lawrence and Esdaile Collections* 10½ *in. by* 7¼.	1	4	15	.
663	CATTLE CROSSING A BROOK WITH THE SHEPHERD. In the centre a cluster of trees; to the right some ruined columns; trees filling the side to the left; in the middle distance a town; mountainous scenery *a highly-finished drawing, signed "Claude Gellée inv fecit, Roma,* 1646." *from the Denon Collection* 8¼ *in. by* 5¾.	1	98	.	.

157. 15. 6

DRAWINGS—*continued.*

664 THE PONTE MOLLO ON THE TIBER. The river runs the whole length of the drawing from the right to the left
pencil and sepia, washed 12 *in. by* 7. 1

665 THE PONTE MOLLO ON THE TIBER. The river takes the whole length of the drawing; trees in the background; a boat with two men in it; a rocky foreground
pen and sepia washed $12\frac{1}{4}$ *in. by* $7\frac{1}{2}$. 1

666 AN ITALIAN CITY, in the distance; to the right several trees, with a river running to the left
pencil, washed and tinted $11\frac{1}{2}$ *in. by* $7\frac{1}{2}$. 1

667 AN ITALIAN FARM HOUSE, with a running fountain in the centre; Studies of Trees on the reverse
sketch in pen on grey paper; from the Lawrence, Esdaile, and De Fries Collections $9\frac{1}{2}$ *in. by* $7\frac{1}{4}$. 1

668 AN ITALIAN BUILDING WITH A CAMPANILE, surrounded by trees; an uneven foreground, with a goatherd and his flock
pen and pencil, washed with sepia $9\frac{1}{2}$ *in. by* 7. 1

669 WOODY SCENERY WITH A DISTANT MOUNTAINOUS COUNTRY; a shepherd seated on a rock in the foreground, surrounded by his flock; on the reverse is written, "Claude Gellée fecit et invenit, Roma, 1645" 13 *in. by* $8\frac{1}{2}$. 1

670 STUDIES OF TREES AND PLANTS
sepia washed, on grey paper; from the Lawrence and Esdaile Collections $8\frac{1}{4}$ *in. by* $10\frac{1}{2}$. 1

671 A RUINED TEMPLE BY THE SIDE OF A BROOK. On the reverse, in the artist's handwriting, "All Illus^mo^. Sig^r^. Pne. Col. H. Sig^r^. Don Nicola de Simon Roma"
$5\frac{1}{2}$ *in. by* 4 1

672 LANDSCAPE WITH TREES filling nearly the whole of the middle distance; to the right, a brook with washerwomen; to the left, shepherdesses seated with their flocks browsing
a very spirited and forcible drawing in free pen washed with sepia; from the Lawrence and Esdaile Collections
14 *in. by* $9\frac{3}{4}$. 1

673 STUDY OF TREES
pen and sepia, on grey paper; from the Lawrence, Esdaile, and De Fries Collections $7\frac{3}{4}$ *in. by* $3\frac{1}{4}$. 1

674 ITALIAN BUILDINGS BY THE SIDE OF A RIVER
pen washed with indian ink, heightened with white, on grey paper $7\frac{3}{4}$ *in. by* $4\frac{1}{4}$. 1

DRAWINGS—*continued.*

675 HIGHLY FINISHED DRAWING OF BUILDINGS
in pen washed with indian ink $8\frac{3}{4}$ *in. by* $4\frac{3}{4}$. 1

676 SKETCH OF TREES, *in pen, on grey paper* $7\frac{1}{2}$ *in. by* $6\frac{1}{2}$. 1

677 SKETCH OF TREES, with cattle grazing in the foreground
free pen, in sepia; from the Lawrence and Esdaile Collections $12\frac{1}{4}$ *in. by* $8\frac{1}{4}$. 1

678 PONTE MOLLO. The bridge crossing the river from the left to the right, *pencil and sepia* $6\frac{3}{4}$ *in. by* $4\frac{1}{4}$. 1

679 LANDSCAPE, water in the foreground, with rock and trees in the distance, *pen washed, in sepia, on grey paper;* on the reverse, Studies of Trees 9 *in. by* $5\frac{3}{4}$. 1

680 LANDSCAPE, with a small castle in the centre, with a tree to the right, in a hilly country
sepia washed; from T. Hudson's Collection 5 *in. by* $3\frac{1}{2}$. 1

681 THE ENTRANCE TO A FOREST, with two Travellers
a very forcible study in sepia $10\frac{1}{4}$ *in. by* 8. 1

CANALETTO.

682 A SPLENDID VIEW OF THE PIAZZA ST. MARCO
most highly finished in pen and sepia $10\frac{1}{4}$ *in. by* $14\frac{1}{2}$. 1

683 THE CHURCH OF ST. MARCO, with part of the Ducal Palace and part of the Campanile
in pen 15 *in. by* $10\frac{1}{2}$. 1

684 THE JESUITS' CHUSCH
a highly finished drawing in pen and india ink; from the Collections of Esdaile and Mariette $10\frac{1}{4}$ *in. by* 12. 1

685 VEDUTA DELL' ARCO DI CONSTANTINO È PARTE DEL ANFITEATRO FLAVIO VESPASIANO
highly finished, pen and indian ink 10 *in. by* 7. 1

686 ARCHITECTURAL BUILDINGS, with a bridge, boats and figures, *in pen* $14\frac{7}{8}$ *in. by* $8\frac{1}{4}$. 1

687 PALAZZO GRADANIGO
a forcible drawing in pen, signed "Ant. Canaletto del." 9 *in. by* 13. 1

688 SKETCHES OF HOUSES
in black and red chalk 15 *in. by* $5\frac{1}{2}$. 1

689 VIEWS OF PALACES ON THE GRAND CANAL
in pen 15 *in. by* $9\frac{1}{4}$. 1

690 PART OF THE PALACE AND COURT YARD
pen and bistre tinted 7 *in. by* 9. 1

DRAWINGS—*continued.*

691 VEDUTA DELLA BOCA DEL CANAL REGIO IN ST. GIOVANNI
in pen 7¾ *in. by* 5. 1

2 . .

GAINSBOROUGH.

692 A PAIR OF LANDSCAPES, studies of trees, &c.
from the Collection of Esdaile *each* 7¼ *in. by* 4½. 2

1 5 .

693 A MAN ON HORSEBACK WITH A CHILD, sketches of trees, *pen washed in colours* 14½ *in. by* 9. 1

. 9 .

694 ENTRANCE TO A MANSION WITH A CHAISE COMING OUT OF THE GATES, trees to the right and left, in the centre a man carrying a basket
black chalk washed with indian ink 14½ *in. by* 10. 1

3 3 .

695 A GENTLEMAN'S HOUSE, surrounded by trees to the right, castle to the left, and water in the foreground
black chalk and indian ink; from the Esdaile Collection 14½ *in. by* 10. 1

1 16 .

696 A WOODMAN, walking to the right, followed by a dog
pen washed in sepia 9 *in. by* 8½. 1

. 4 6

697 A HILLY FOREGROUND, with trees to the right, to the left descending the hill a female on horseback talking to a man
in sepia; from the Munro and Esdaile Collections 13¾ *in. by* 10½. 1

3 10 .

698 A CART, in which are men, women and children, drawn by two horses, study for the large picture in the Queen's Collection
black chalk, heightened with white, on grey paper; from the Esdaile Collection 11 *in. by* 10. 1

. 10 .

699 A RISING ROAD, with trees on each side, and a man with two donkeys, *free pen washed* 11 *in. by* 8. 1

. 10 .

700 A BOY CARRYING STICKS, going to the left
black chalk, heightened with white, on brown paper 12¼ *in. by* 9¼. 1

. 3 6.

701 A ROCKY COUNTRY, with mountains in the distance
a grand and forcible composition, black chalk, heightened with white, and washed on grey paper 17 *in. by* 12. 1

3 15 .

OTTAVIO LEONE.

702 PORTRAIT OF FERDINAND DI MEDICI, DUKE OF TUSCANY
black and coloured chalks, heightened with white 6 *in. by* 9 1

1 14 .

358 11. 6

DRAWINGS—*continued.*

GUERCINO DA CENTO.

703 A NAKED NYMPH, LYING SUPPORTED BY CUSHIONS, crowning herself with a laurel wreath
red chalk 13 *in. by* 9¼. 1 — 19

704 FULL-LENGTH OF A YOUNG GIRL, pointing to the right
free pen 6 *in. by* 9. 1 — 1 4

GUARDI.

705 THE "CORNER" PALACE, CANALE GRANDE
pen and sepia 23 *in. by* 12. 1 — 5 10

706 VIEW OF ONE OF THE CANALS IN VENICE
pen slightly washed 21⅓ *in. by* 14. 1 — 4

VIGNON.

707 ISABELLA OF CASTILE, full length
in red and black chalk 8½ *in. by* —. 1 — 5

J. VANDER HAGEN (1656).

708 FOREST SCENERY WITH FIGURES AND CATTLE
pen and Indian ink 11⅓ *in. by* 7. 1 — 4

HANS HEMELINCK.

709 HIS OWN PORTRAIT
pen washed, on prepared paper 4 *in. by* 5½. 1 — 1 1

HOBBIMA?

710 A COTTAGE WITH A WATERMILL to the right; trees in the distance; a wooden bridge from the cottage crossing to a bank to the left
pen and Indian ink 13 *in. by* 12. 1 — 1 5

W. HOGARTH.

711 PORTRAIT OF JOHN WILKES
THE ORIGINAL SKETCH, *in free pen* 8½ *in. by* 13¾. 1 — 18

712 SCENE FROM TRISTRAM SHANDY
in Indian ink 3¼ *in. by* 5¼. 1 — 5 5

713 UNCLE TOBY AND TRIM, *in pen* 3¼ *in. by* 5½. 1 — 12 12

714 MR. MORELL seated at a table, a pen in his hand
free pen 6 *in. by* 7¼. 1 — 5 5

437. 16. 6

DRAWINGS—*continued.*

715 THE CLUB. Interior of a room, with several persons surrounding the fire-place, in conversation
highly finished in pen and Indian ink 5 *in. by* 3. 1 — 15

716 GARRICK IN THE "FARMER'S RETURN"
free pen $6\frac{1}{4}$ *in. by* 7. 1 — 12

717 THE ENRAGED HUSBAND. In the centre a man in his morning gown scolding his wife on her return from the Ranelagh; two servants to the left are preparing to light the morning fire; the lady with her hand in her purse going to pay the chairman; the lady's maid with lighted candle, &c.
pencil; from H. Walpole's Collection $17\frac{1}{2}$ *in. by* 11. 1 — 3 10

HANS HOLBEIN.

718 A SWISS SOLDIER APPARENTLY TAKEN PRISONER BY ELEVEN PEASANTS, *free pen* 10 *in. by* $7\frac{1}{2}$. 1 — 16

719 SABINA DUCHESS OF WURTEMBURG (BORN DUCHESS OF BAVARIA)
highly finished in black chalk washed with sepia; the drawing is cut out and laid down on paper $9\frac{3}{4}$ *in. by* $14\frac{1}{2}$. 1 — 2 4

720 MARY DUCHESS OF BRUNSWICK (BORN DUCHESS OF WURTEMBURG)
highly finished in chalk washed; the drawing is cut out and laid on paper $9\frac{3}{4}$ *in. by* $14\frac{3}{4}$. 1 — 2 4

721 PORTRAIT OF A SWISS LADY seen to the waist, pointing to some flowers with her right hand; signed H. HOLBEIN
pen and indian ink, tinted in colours $5\frac{1}{4}$ *in. by* $4\frac{1}{2}$. 1 — 2 2

722 PORTRAIT OF QUEEN JANE SEYMOUR
in pen washed with Indian ink $5\frac{1}{4}$ *in. by* $7\frac{1}{2}$. 1 — 54

723 A SWISS LADY IN A SPLENDID COSTUME. She wears a hat with a quantity of feathers, large sleeves, one hand holding up her brocaded silk dress
pen and Indian ink, highly finished $7\frac{1}{4}$ *in. by* 11. 1 — 6 6

W. HOLLAR.

724 VIEW OF KLINGENBERG ON THE MAYN
pen washed, slightly tinted 10 *in. by* $3\frac{1}{4}$. 1 — 8

725 VIEW OF BINGEN ON THE RHINE
pen and sepia, slightly tinted; from the Collection of Esdaile $10\frac{1}{2}$ *in. by* $4\frac{1}{2}$. 1 — 1 3

576 4 6.

DRAWINGS—*continued.*

726 A VIEW ON THE RHINE
in pen, washed and tinted, signed "W. H. 1629;" from the Esdaile Collection 7 *in. by by* 3¼. 1 — 7 . .

727 VIEW OF STRASBOURG
pen washed and tinted, signed "W. H. 1629" 7 *in. by* 3½. 1 — 1 11 .

728 A VIEW OF MAYENCE (Mentz). The city in the distance, the Rhine running the whole length of the drawing in the centre; in the foreground, to the right a citadel, in the centre a man and two women by his side. "W. Hollar del^t"
a highly finished drawing in pen and sepia 44 *in. by* 8½. 1 — 4 . .

VAN HUYSUM.

729 A BOUQUET OF FLOWERS, *in colours* 1 — . 10 .

730 TWO BOUQUETS OF FLOWERS, *in pen and sepia* 1 — . 4 .

£534 . 9 . 6

END OF THE FOURTH DAY'S SALE.

FIFTH DAY'S SALE.

OLD ENGLISH DRAWINGS.

		LOT		
		731	A Portfolio, with leaves containing sixty-eight Drawings in Pencil, Views of Gentlemen's Seats in England, *some in colours*	
1	14			
		732	Queen Elizabeth's Gateway, Windsor, by Sandby, *in water colours;* Drawings of Windsor Castle, by Hassell, &c.	3
7	18			
7	11	733	Curious old Views of Windsor, *in indian ink*	7
3	8	734	Landscapes, *plain and colours*, by Hearne, &c.	20
		735	A Drawing, *in pen*, View of Whitehall; The Country Inn, by Wootton, *in indian ink*	2
3	1			
	7	736	Portrait of Richardson, by himself; The Engraver Frye, &c.	8
		737	Pencil Drawings of Shipping, Landscapes and Figures, by Callcott	6
	2			
		738	A Horticultural Plant, *highly finished in colours*, by Ehret; *from Lord Bute and Esdaile Collections*	1
	1			
2	9	739	Water Colour Drawings, various	7
		740	Drawings, by Prout, Lewis, &c. *in water colours*	8
	3	6		
		741	Figures, by Paul Sandby, J. R. Smith, &c.	9
1	16	742	A Portfolio, with leaves, containing 80 Sketches in Pencil, Sepia and Colours; View in England, by J. B. Malchair; the Frontispiece by Lord Guernsey	80
	11			
1		743	Various Portraits, *in red chalk;* Drawings by Rowlandson, &c.	9
		744	Water Colour Drawings; Views of Hastings, by Varley, &c.	4
	2	745	Shipping, *in pen and indian ink*, by D. Serres	2
	2	6		
		746	A beautiful and highly finished Drawing, *in colours;* Three Chinese Ladies, done in imitation of Chinese Art, by Stothard, R.A.	1
	6			

20 . 13 . 0

FIFTH DAY'S SALE.

OLD ENGLISH DRAWINGS.

721	A Portfolio, with leaves containing sixty-eight Drawings in Pencil, Views of Gentlemen's Seats in England, some in colours	
722	Queen Elizabeth's Gateway, Windsor, by Sandby, in water colours; Drawings of Windsor Castle, by Hassell, &c.	8
723	Various Views of Windsor, in water tint	7
724	Landscapes, plain and colours, by Hearne, &c.	20
725	A Drawing in pen, View of Whitehall; The Country Inn, by Wootton, in indian ink	2
726	Portrait of Richardson, by himself; The Engraver Frye, &c.	8
727	Pencil Drawings of Shipping, Landscapes and Figures, by Cuthbert	6
728	A Horticultural Plant, highly finished in colours, by Ehret; from Lord Fitz and Ferdinie Collections	1
729	Water Colour Drawings, various	7
730	Drawings, by Prout, Lewis, &c. in water colours	8
731	Figures, by Paul Sandby, J. R. Smith, &c.	9
732	A Portfolio, with leaves, containing 50 Sketches in Pencil, Sepia and Colours, View in England, by J. B. Malchan; the Iron-spiers by Lord Guernsey	50
733	Various Portraits, in red chalk; Drawings by Rowlandson, &c.	9
734	Water Colour Drawings; Views of Hastings, by Varley, &c.	4
735	[illegible] by D. Serres	2
736	[illegible] Drawing, in colours	[illegible]
737	Lot [illegible] illustration of Chinese Art by Cuthbert	[illegible]

			£	s.	d.
747	John Milton, Sir Isaac Newton, John Locke and Sir Hans Sloane, *highly finished in pencil*, by Richardson	4	2	4	·
748	Sketches of Landscapes, *in pen and chalk*, by Richard Wilson	6	·	10	·
749	Drawings by Sir P. Lely, Isaac Oliver, Sir G. Kneller, Dahl, &c.	6	·	13	·
750	A full length of a Naked Female; The Duchess of Portsmouth in a Landscape, *pen and sepia*, both by Sir P. Lely; *the first signed, from the Richardson Collection*	2	·	15	·
751	Drawings, various, Topographical, &c.	19	1	16	·
752	Two Sketches, *in pen and colours*, by C. R. Cockerell, R.A.; Pius VII in the Sistine Chapel, and Pasta in Medea	2	·	1	·
753	Portraits, *in pen and indian ink*, of Amateurs attending Auctions, by Greenwood, *a very interesting collection*	16	2	6	·
754	Figures and Landscapes, various	62	·	3	6
755	Landscapes and Figures, by Dayes, Rowlandson, &c.	16	·	19	·
756	Wakehurst Castle, Ruins of Houghton, *in colours*, by F. C. Lewis	4	·	6	·
757	Sketches of Landscapes, *in colours*, by F. C. Lewis	8	·	1	·
758	Tracings from Scarce English Portraits, by Brande	15	·	1	·
759	Coloured Drawings, by Athow, of the Ancient Tapestry at Coventry	3	·	1	6

MASTER OF THE DIE.

760	The History of Cupid and Psyche, after Raffaelle *very fine, before the retouch*	32	19	·	·
761	Another set in the same state	32	·	17	·
762	Another, wanting No. 27	31	·	5	·
763	Various odd Plates, *in the first state*	28	1	6	·
764	Odd Plates, with Salamanca's Address	40	1	4	·
765	The History of Apollo and Daphnis, after Julio Romano, 4 Plates (*B.* 19-22), *fine*	4	·	2	6
766	Eneas and Anchises, after Raffaelle *a unique state, with a different lettering, the first state as mentioned by Bartsch and Thomasins', retouch*	3	·	5	·
767	The Set of Ornaments, with Cupids, after Raffaelle; Designs for Tapestry	4	·	11	·
768	SCARCE PROOFS BEFORE THE VERSES, TO THE HISTORY OF CUPID AND PSYCHE, VERY RARE	11	4	5	·

DORIGNY.

769	The Descent from the Cross, after D. de Volterra *first state before the "Eques"*	1	·	4	·
			58	7	6

EARLY ITALIAN.

770 The Saviour seated, crowning the Virgin, the Holy Ghost at the top, style of Baccio Baldini 1

I. F. (FRANCIA).

771 Full length of a Young Female in classical costume, holding a globe in her left hand, *undescribed* 1

772 CUPID WITH VENUS HOLDING A QUADRANT (*B.* 15, 459) 1

FAITHORNE.

773 Archbishop Laud, *sold by Johnson, fine and scarce* 1

VAN FLAMEN (ALBERT).

774 Views of Country Houses in France, *before the numbers* 9

775 Views of Country Houses, *with the numbers* 23

776 Views in France, various 10

777 Views on the Seine and Rhone, 1 a 4, *fine* 4

778 Views in the Environs of Paris 32

779 Etchings of Birds, Fish, &c. *fine* 20

780 Illustrations to the Lord's Prayer, in eight Designs, including Frontispiece 8

781 A Curious Series of Emblems 50

782 Disposition de la Milice de Paris, and The Chateau de Peray, with a Boar Hunt 2

ADAM GHISI.

783 Single figures from the Sistine Chapel, after Michael Angelo, *fine* 20

784 The Flagellation, after M. Angelo, *very fine* 1

GEORGE GHISI.

785 The Judgment of Paris, after Bertano (*B.* 15, 408), *fine* 1

786 Calumny, after Luca Penni (*B.* 15, 411) 11

787 The Birth of Memnon, after Julio Romano (*B.* 15, 406) 1

788 The upper half of the Plate of one of the Sibyls, *rare proof* 1

789 Jupiter and Calista, after Primaticcio; and other Mythological Subjects 11

			£	s.	d.
790	Portrait of Michael Angelo, *fine;* and 2 others	3	1	10	.
791	Dispute of the Sacrament, after Raffaelle, on two sheets *very fine*	1	1	15	.
792	The School of Athens, after Raffaelle, on two sheets; and a CURIOUS UNFINISHED PROOF of the right side of the Composition	2	2	.	.
793	Dispute of the Sacrament, after Raffaelle, on two sheets *very fine*	1	1	18	.
794	The School of Athens, after Raffaelle, *very fine*	1	.	1	6
795	THE PROPHETS AND SIBYLS, AFTER MICHAEL ANGELO FINE AND RARE PROOFS		14	.	.

HOGARTH.

796	The Distressed Poet, *first state*	1	1	.	.
797	THE ETCHING OF THE SECOND PLATE OF THE ELECTION PIECES *perhaps unique*	1	.	14	.
798	The Holland Arms, *first and second states;* The Bathos, John Wilkes, the Concert Ticket, &c.	10	1	10	.
799	Sancho's Feast from a Drawing, engraved by F. C. Lewis *private plate*	1	.	1	.
800	A similar impression	1			
801	Another, *proof before any letters*	1	.	2	.
802	The Sleepy Congregation, *first, second and third states*	3	.	14	.
803	The Election Pieces, *good impressions*	4	1	4	.
804	The Industrious and Idle Apprentices, *fine*	12	.	10	.
805	THE RECEIPT FOR THE ELECTION PIECES, WITH HOGARTH'S SEAL AND AUTOGRAPH, VERY RARE	1	5	15	.
806	Marriage-a-la-mode, *good impressions*	6	.	11	.
807	The Election Entertainment, *first state, very fine*	1	.	15	.
808	The Country Inn Yard, *first state*	1	.	4	.
809	The Distressed Poet and Enraged Musician *first states, very fine*	2	2	4	.
810	The Altar Piece at St. Clements, *printed on blue paper;* Holland Arms, Terræ Filius, &c.	3	.	2	.
811	Copies of Tickets, Imitations of Drawings, &c.	34	.	18	.

ENGRAVINGS AFTER CLAUDE.

812	Landscapes by Vivares, Chatelain, &c. *proofs and etchings*	11	.	3	.
813	Landscapes by Woollett, Mason and others, *some proofs*	20	.	10	.
814	Small Landscapes by Boissieu, Basin, &c. *some proofs*	25	.	1	.

87. 9.

178. 14. 6

	1		815	Etchings and Engravings, by Barriere, Denon, &c. 14
	5		816	A Portfolio, containing Fifty-eight Imitations of Claude's Drawings, by F. C. Lewis 58
	3		817	Another Set 58
	3		818	The Liber Studiorum, by F. C. Lewis 20
	2		819	Plates from Liber Veritatis, by Earlom 16
	2	6	820	Imitations of Claude's Drawings, by F. C. Lewis 25
	4		821	Proofs and Etchings from the Claude's in the Royal Collection, by Lewis, &c. 52
	1	6	822	Imitation of Claude's Drawings, by Caraccioli 13
	1	6	823	Etchings from Liber Veritatis 27
	10		824	Fine Proofs from Liber Veritatis, by Earlom 40
	5		825	Etchings by Lewis, from Claude's Drawings 42
	1	6	826	Imitations of Claude's Drawings from various Works, Pond and Knapton, &c. 42
	1		827	Etudes d'apres Claude par Seyffert 9
	1		828	Etchings by Barriere, after Claude's Pictures 8

DRAWINGS BY CLAUDE—*continued.*

	16		829	STUDIES OF TREES, *in sepia* 5 *in. by* 7. 1
1	13		830	TWO SHEPHERDS REPOSING ON A STONE, WITH GOATS IN THE FOREGROUND *a slight sketch in sepia* $7\frac{1}{4}$ *in. by* $5\frac{3}{4}$. 1
	11		831	SKETCHES OF OXEN, *free pen in sepia* 7 *in. by* $5\frac{3}{4}$. 1
	11		832	SEA PORT, WITH BUILDINGS, sketches in pen on the reverse *slight pen; from the collections of Lord Spencer and Mr. Esdaile* 7 *in. by* $4\frac{1}{2}$. 1
1	1		833	A LANDSCAPE WITH A BRIDGE, WATER AND TREES, *a slight sketch in pen and sepia* $4\frac{3}{4}$ *in. by* $7\frac{1}{2}$. 1
1	10		834	THREE SAILORS IN A BOAT, one of them regaining a parcel from the water; a ship in full sail in the distance *from the Lawrence and Esdaile Collections* 8 *in. by* 5. 1
	18		835	A SEA VIEW, WITH ROCKS IN THE DISTANCE, and a quantity of Shipping to the right, on a rising ground a ruined Temple with trees, a goatherd with his goats in the foreground, *black chalk washed* $8\frac{1}{4}$ *in. by* $5\frac{1}{2}$. 1
	17		836	A SEA SHORE, WITH ROCKS AND TREES, fortress on a rising ground, a ship in the distance, a man standing on a bank to the right *free pen and indian ink* $10\frac{1}{2}$ *in. by* $7\frac{3}{4}$. 1

138 13 6

DRAWINGS—*continued.*

837 A SHEPHERD DRIVING HIS FLOCK OVER A BRIDGE in the foreground, rocks and trees to the right and left, a bridge and castle in the distance
a slight but spirited sketch in pen, washed in colours; from the Lawrence and Esdaile Collections 9½ *in. by* 7. 1 — 4 4

838 A LANDSCAPE WITH A WOODEN FENCE, running from the right to the centre of the composition, trees with a castle to the left, and distant mountains, water and shrubs in the foreground 8 *in. by* 5½. 1 — 4 4

839 A FEMALE SEATED TO THE LEFT UNDER SOME TREES BY THE SIDE OF A STREAM, with rocky scenery, to the right — 2 2
pen washed, signed "Claude, 1663*;" and on the reverse "Claudio Gellee fecit dette le Lorraine a Roma,* 1666*; Mr. Gilquin," from the collections of Richardson and West*
8¼ *in. by* 6. 1

840 ENEAS RECEIVING HIS ARMOUR FROM VENUS. In the centre of a forest in the foreground, Venus attended by Cupid, has descended from her car, and is offering a sword to Eneas — 2 2
free pen, washed in sepia, heightened with white; from the collections of Richardson, Barnard, Lawrence and Esdaile
9¼ *in. by* 6¾. 1

841 LANDSCAPE WITH TREES, TEMPLE AND BRIDGE in the foreground — 11
sketch in black chalk 7½ *in. by* 4¼. 1

842 A ROMAN TEMPLE, TREES AND THE SEA IN THE DISTANCE
a slight sketch, very spirited, in pen and indian ink washed — 4 4
8 *in. by* 5¾. 1

843 A SHEPHERD IN CONVERSATION with two females in the foreground, his flock browsing to the left, the ruins of a temple to the right, a bridge and mountainous background — 9 5
a spirited drawing in free pen and sepia 6¼ *in. by* 3¾. 1

844 A SEA PIECE IN STORMY WEATHER, to the left trees coming down to the water's edge, in the distance a tower, to the right the open sea, with shipping in the foreground, the shore covered with barrels, and a boat with three sailors in it — 50
a highly finished drawing, pen and sepia, heightened with white signed Claudio f. Roma 7 *in. by* 5¼. 1

215 15 6

DRAWINGS—*continued.*

845 THE ENTRANCE TO A FOREST; in the foreground a Philosopher with a book under his arm in conversation with a Soldier
pen and sepia, heightened with white; from the Lawrence and Esdaile Collections $14\frac{1}{2}$ *in. by* $9\frac{3}{4}$. 1 — 11 10

846 TWO SHIPS IN A STORM, one apparently sinking
pen and sepia, signed "C. L. f." $8\frac{3}{4}$ *in. by* 13. 1 — 3 3

847 TWO LARGE SHIPS IN FULL SAIL
pen and bistre, signed "Claudio fecit." $8\frac{3}{4}$ *in. by* 13. 1 — 2 10

848 A SHEPHERD SEATED ON THE STUMP OF A TREE, with three other figures standing in the centre of the composition, a bridge to the right, a Roman temple to the left, a flock of sheep in the foreground, with mountainous background
free pen and sepia; from the Lawrence and Esdaile Collections 6 *in. by* 4. 1 — 37

SIR PETER LELY.

850 HIS OWN PORTRAIT
in black and coloured chalks, on brown paper; from the Roscoe Collection $8\frac{1}{2}$ *in. by* 12. 1 — 2 16

851 THE DUCHESS OF CLEVELAND
in black and coloured chalk, signed "PLely" 7 *in. by* $9\frac{1}{2}$. 1 — 5 10

852 THE PORTRAIT OF SARAH DUCHESS OF MARLBOROUGH when young, *signed P. Lely*
on brown paper, black and coloured chalks, heightened with white $7\frac{1}{2}$ *in. by* $10\frac{1}{2}$. 1 — 6 6

853 PORTRAIT OF A YOUNG LADY
black and coloured chalks, heightened with white, signed "P. Lely;" from Sir J. Reynolds's Collection 8 *in. by* 11. 1 — 18 18

854 PORTRAIT OF A YOUNG LADY
black and coloured chalks, heightened with white, with the artist's monogram "PL"; from the collection of R. Holditch 8 *in. by* $11\frac{1}{4}$. 1 — 12

855 PORTRAIT OF A LADY, with pearl necklace and ear-rings
a highly finished drawing in coloured chalks, heightened with white 6 *in. by* $6\frac{3}{4}$. 1 — 5 5

856 THE DUCHESS OF CLEVELAND
a very fine and highly finished drawing in coloured chalks, heightened with white $6\frac{1}{2}$ *in. by* 9. 1 — 80

400 17 6

DRAWINGS—*continued.*

857 THE COUNTESS OF NORTHUMBERLAND
a sketch in black chalk and sepia, heightened with white $5\frac{1}{4}$ *in. by* 6. 1 — 1 1 .

858 SARAH DUCHESS OF MARLBOROUGH, when young
black chalk, heightened with white, on brown paper, with the artist's stamp $11\frac{3}{4}$ *in. by* $15\frac{1}{4}$. 1 — . 12 .

859 PORTRAIT OF A YOUTH, looking to the right
a finished sketch in oil $9\frac{3}{4}$ *in. by* 13. 1 — 2 3 .

860 HEAD OF A CHILD, turned to the right
finished sketch in oil $7\frac{1}{4}$ *in. by* $9\frac{3}{4}$. 1 — . 12 .

861 HEAD OF A YOUTH, in profile, looking to the left
finished sketch in oil $10\frac{1}{2}$ *in. by* $14\frac{1}{4}$. 1 — 2 6 .

862 PORTRAIT OF A LADY, looking to the right
black and coloured chalks, heightened with white, signed "PL. 1658" 8 *in. by* $10\frac{1}{2}$. 1 — 3 3 .

863 A BEAUTIFUL PROFILE OF A LADY, looking to the right
black and coloured chalk, heightened with white, signed "P. Lely"; from the Collections of Lord Spencer and Esdaile $7\frac{1}{4}$ *in. by* $9\frac{3}{4}$. 1 — 58 . .

864 MRS. MIDDLETON, turned to the left
black and coloured chalk, heightened with white $7\frac{1}{2}$ *in. by* 11. 1 — 8 . .

865 HEAD OF A BOY, front face
a highly finished sketch in oil $11\frac{1}{2}$ *in. by* 14. 1 — 11 . .

866 HEAD OF A YOUNG FEMALE, looking to the left
a highly finished sketch in oil 11 *in. by* $14\frac{1}{2}$. 1 — 5 5 .

867 THE PORTRAIT OF PRINCE RUPERT
in black chalk, heightened with white; from the Collections of Wright of Derby, and Mr. W. Ford $7\frac{1}{4}$ *in. by* $9\frac{1}{4}$. 1 — 4 10 .

LUCAS VAN LEYDEN.

868 PORTRAIT OF THE ARTIST, full-length, in a hat and cloak
black chalk 12 *in. by* 7. 1 — . 5 .

*** Unfortunately the figure is cut out and laid on paper.

869 LE COMTE DE BOURDILLON, in a cap and fur cloak, looking to the left
with the motto "LATENS LEVRE," *in pen, washed* 5 *in. by* $7\frac{3}{4}$. — 12 10 .

THE COUNT DE LIGNY, in a cap and fur cloak
pen washed $5\frac{1}{2}$ *in. by* 8. 2

570 4 6

DRAWINGS—*continued.*

FILIPPO LIPPI.

870 A YOUNG FEMALE SAINT, her hands joined in prayer
highly finished in pen and sepia, heightened with white 4 *in. by* 7½. 1

871 AN ANGEL KNEELING, looking to the right
pen and sepia, heightened with white 5¾ *in. by* 4½. 1

872 A FULL-LENGTH FIGURE OF AN ANGEL
pen and sepia, heightened with white 3½ *in. by* 8. 1

F. C. LEWIS.

873 STUDIES OF TREES AND PLANTS, *in pen, pencil and sepia* 6

JORDAENS.

874 JACOB AND ISAAC
highly finished in colours 21 *in. by* 14½. 1

875 LEDA WITH THE SWAN, AND OTHER FIGURES
in coloured chalk, washed 9½ *in. by* 9¼. 1

876 FIGURE OF TIME, with a female and a dog
highly coloured 6¾ *in. by* 16½. 1

877 BAUCIS AND PHILEMON
a highly finished drawing in colours 9½ *in. by* 12. 1

JANET.

878 PORTRAIT OF FRANCIS II., KING OF FRANCE
a beautiful and highly finished drawing, in black and coloured chalks 8¾ *in. by* 13. 1

ANTONELLO DA MESSINA.

879 A YOUNG MAN SEATED, WRITING ON A TABLET, *pen and sepia;* on the reverse, a full-length figure of a Young Man, looking to the right 4¾ *in. by* 7¼. 1

MASCACCIO.

880 A BATTLE PIECE, INNUMERABLE FIGURES ON HORSEBACK, some fighting, others making their escape into a town; the field spread with dead and dying
a very spirited drawing, in red chalk; from the Richardson Collection 13 *in. by* 9. 1

608 7 6

DRAWINGS—*continued.*

881 PORTRAIT OF A MAN, looking to the right, with a small cap on his head, probably the artist's own portrait
on grey paper, highly finished in pen and sepia, heightened with white 10 *in. by* 13¾. 1 — 1 7 . .

MANTEGNA.

882 JUDITH PLACING THE HEAD OF HOLOFERNES IN A SACK (*a similar composition to Baccio Baldini's engraving*); on the reverse is an outline sketch, *in pen*, of Lucretia seated, a sword in her hand, apparently by Parmegiano 10½ *in. by* 14¾. 1 — 1 14 .

883 TWO TRITONS IN THE WATER, fighting with sticks, each carrying a nymph; a palm tree in the centre of the composition
highly finished, in pen and sepia, heightened with white 13½ *in. by* 9. 1 — 2 12 .

884 PART OF THE TRIUMPH OF JULIUS CÆSAR, SOLDIERS CARRYING TROPHIES
pen and sepia, highly finished; from the Collections of Lord Spencer and Mr. Esdaile 10½ *in. by* 10. 1 — 1 7 . .

885 A BACCHANALIAN SCENE. Two Nymphs in the centre, dancing and playing on musical instruments; a man to the right playing on a pipe; Cupid to the left; in the background a statue of Bacchus on a pedestal
highly finished in pen and sepia; from the Collection of J. P. Zoames 7¾ *in. by* 9. 1 — 6 15 .

886 A MALE AND FEMALE LYING ON A BED SLEEPING. In the corner to the right Cupid asleep; in the upper corner a satyr with a cushion in his hand; to the left another satyr holding a flag over the sleeping female
a highly finished drawing in pen and sepia
On the reverse a beautiful Drawing of Cupid breaking his Bow
in pen and sepia 18½ *in. by* 11¼. 1 — 5 10 .

887 ONE OF THE DESIGNS FOR THE TRIUMPH OF JULIUS CÆSAR. The Emperor seated in a car drawn by horses; a standard bearer by his side
pen, tinted 10¾ *in. by* 10½. 1 — 5 . .

CARLO MARATTI.

888 THE MIRACULOUS CONCEPTION. The Virgin on a crescent, surrounded by Angels, *free pen* 10 *in. by* 14. 1 — 1 11 .

664 19 6

664 19 6

DRAWINGS—*continued.*

889 THE ADORATION OF THE SHEPHERDS. The Virgin with the Child in her arms resting on the manger; to the right several Angels in the act of adoration. *This part of the drawing is highly finished in sepia heightened with white.* The left side, consisting of Joseph and the Shepherds, is merely sketched in with pen 11¾ *in. by* 10. 1 — 2 8

890 THE VIRGIN AND JOSEPH *pen and sepia, washed, with the painter's monogram Cm* 5 *in. by* 4½. 1 — 13

GIOVANNI MARSUETI (Pupil of Bellini).

891 ST. JEROME KNEELING PRAYING BEFORE A CRUCIFIX, in the distance mountainous scenery, flowers, figures, animals, &c. *a singular composition, pen, washed in a blue tint* 14¾ *in. by* 12. 1 — 1 2

MATURINO.

892 TWO ROMAN SOLDIERS IN ARMOUR *highly finished in pen and sepia, heightened with white* 9¾ *in. by* 12½. 1 — 10

MELLAN.

893 PORTRAIT OF LOUISE MARIE DE GONZAGUE, Queen of Poland *highly finished in black chalk* 7¼ *in. by* 9½. 1 — 1 18

VANDER MEULEN.

894 LOUIS XIV. WITH HIS GENERALS AND ARMY, BEFORE A TOWN IN THE LOW COUNTRIES *pen and sepia, washed* 41 *in. by* 17½. 1 — 1

MOLA.

895 CARICATURES. THREE MEN, ONE SEATED *pen and sepia; from the Bouverie Collection* 12 *in. by* 8¼. 1 — 5

896 SKETCH OF A FAT MAN SEATED, another standing by his side, *free pen; from the Bouverie Collection* 7 *in. by* 8¾. 1 — 5

MURILLO.

897 THE ASSUMPTION OF THE VIRGIN. The Virgin is standing on clouds; the Almighty descending from above surrounded by Angels *pen and sepia, slightly washed; from Sir P. Lely's Collection* 7¾ *in. by* 12. 1 — 3 10

676. 10. 6

676 10 6.

DRAWINGS—*continued.*

898 ST. FRANCIS STANDING IN THE CENTRE, near a table to the right, holding the Infant Saviour in his arms, surrounded by Angels and Cherubim 4 14 .
red chalk $7\frac{1}{4}$ *in. by* $10\frac{1}{4}$. 1

899 PORTRAIT OF A SPANISH GRANDEE . 16 .
black and red chalks $2\frac{3}{4}$ *in. by* 3.
HEAD OF AN ANGEL
in black and red chalks tinted $3\frac{1}{4}$ *in. by* $3\frac{3}{4}$. 2

900 A FEMALE AND TWO MEN, studies of heads 2 4 .
in black chalk $8\frac{1}{4}$ *in. by* $4\frac{3}{4}$. 1

901 THE VIRGIN WITH THE INFANT SAVIOUR SEATED ON THE CLOUDS, St. Dominic to the left kneeling, crowned by the Saviour; Angels floating in the air 4 . .
black chalk 11 *in. by* $15\frac{1}{4}$. 1

NANTEUIL.

902 CHARLES D'ORLEANS, COUNT DE DUNOIS, PHILIP OF SAVOY, *in black and red chalks*, and a FULL-LENGTH OF A BOURBON PRINCE, *on grey paper, black chalk* 3 1 1 .

903 GASTON DUKE OF ORLEANS, *in coloured chalk;* and two others 3 . 16 .

A. OSTADE.

904 INTERIOR OF A TABAGIE, WITH SEVERAL FIGURES DRINKING, CHILDREN PLAYING, signed "A. Ostade"
pen and indian ink $11\frac{1}{2}$ *in. by* 8. 1 5 10 .

GIROLAMO PACCHIA.

905 MARTYRDOM OF MALE AND FEMALE SAINTS, design for a fresco in the Church at Setto. The Saints, on the point of martyrdom, are surrounded by soldiers . 2 .
pen slightly touched in a purple tint 15 *in. by* $10\frac{3}{4}$. 1

ANTONIO DEL POLLAJUOLO.

906 LIFE-SIZE HEAD OF A YOUNG MAN IN A CAP, looking to the right, *black chalk;* on the reverse a study of Feet 10 10 .
$11\frac{3}{4}$ *in. by* $13\frac{3}{4}$. 1

*** This drawing has been cut out, but very carefully inlaid.

PERELLE.

907 VIEW OF THE PALAIS ROYAL, and the CASTLE OF ST. GERMAIN, 3 10 .
highly finished drawings in pen and sepia each $10\frac{1}{2}$ *in. by* 6. 2

707 16 6

£67 16 6

DRAWINGS—*continued.*

PISANELLI.

908 FULL-LENGTH FIGURES OF A PHILOSOPHER AND A MONK, *on vellum, pen and sepia;* on the reverse Ladies in curious Costume, Two Heads of Children, &c.
Esdaile Collection 6 *in. by* $8\frac{3}{4}$. 1 — 11 11

909 VENETIAN LADIES IN ELEGANT COSTUME, Studies of Figures, Birds, &c. on the reverse
on vellum, pen washed in colours; from the Collections of Le Roy and Esdaile 7 *in. by* 10. 1 — 10 10

PINTURECCHIO.

910 THE POPE SEATED, WITH FOUR CARDINALS. A Study for the fourth picture of the series painted in fresco, in the Library at Sienna
on prepared paper, in pen heightened with white $5\frac{3}{4}$ *in. by* 9. 1 — 20

CAMILLO PISANI.

911 THE VIRGIN, CHILD AND ST. JOHN. The Virgin is giving the breast to the Infant, who sits on the right; St. John on the left
pen and sepia, heightened with white $5\frac{1}{4}$ *in. by* $8\frac{3}{4}$. 1 — 5 10

NICOLAS POUSSIN.

912 FINE FINISHED STUDY OF A BACCHANT, CROWNED WITH VINE LEAVES
in black and coloured chalk $7\frac{1}{2}$ *in. by* $9\frac{1}{2}$. 1 — 6

913 A BACCHANALIAN SCENE. A man to the right carrying a vase; Bacchus holding a cup in his hand, surrounded by Bacchantes, *pen and sepia washed* $15\frac{1}{2}$ *in. by* 12. 1 — 3 3

GASPAR POUSSIN.

914 A CLASSICAL LANDSCAPE, WITH ITALIAN BUILDINGS; in the distance trees to the right and left; in the foreground figures, *sepia and indian ink* 20 *in. by* 14. 1 — 5

END OF THE FIFTH DAY'S SALE.

£767. 10. 6

SIXTH DAY'S SALE.

OLD FRENCH DRAWINGS.

LOT					
915	Landscapes various, Claude, Nicolle, &c.	13		11	
916	Mary de Medicis, *in pencil;* Drawing *in red chalk*, by Bouchardon, &c.	9		15	
917	Mr. Pope's Villa at Twickenham, by Chatelain *pen and Indian ink*	1	3	3	
918	Rosamond's Pond, and the Mall in St. James's Park, with an Engraving, by Chatelain	3	5		
919	View of Isleworth, Interior of Ranelagh Gardens, View of Coleshill, by Chatelain, *pen, washed and tinted*	3	1	14	
920	The Gardens of the Luxembourg Palace *a drawing in water colours*	1		7	6
921	The Castle of Namur, by Vander Meulen *pen, washed and tinted in colours*	1		9	
922	The Galatea, after Raffaelle, by Dorigny, *in coloured chalks*	1		3	6
923	Pen, Sepia and Pencil Drawings of Shipping, Landscapes and Animals, by Claude	5		7	
924	Ladies of the Court of Louis XIV, by Bonnart *drawings in red chalk, highly finished*	11		14	
925	Designs for Coats of Arms, by Bouchardon, &c. *drawings in chalk*	25		15	

OLD ITALIAN DRAWINGS.

926	Views of Naples, Messina, &c., *in pen and sepia*	6		4	6
927	Specimens by Pisanelli, Parmegiano, Ligozzi, Biscaino, &c.	8	1	12	
928	Italian Penmanship, by Valerio Spada	20	1		
929	Specimens by Salvator Rosa and other Italians	13	3	6	
930	Drawings in Pen and Sepia, by the Carracci, &c.	7	1	3	
931	The Assumption of the Virgin, by Guido *in black chalk, heightened with white*	1		2	

70 · 15 · 6

20	15	6		
	8		932	Sketch of the Entombment, *in pen and ink*, and the Repose in Egypt, *in black chalk*, both by Baroccio 2
	14		933	Miscellaneous Italian Drawings 50
	12		934	A similar lot 50
1			935	Another 50
1	5		936	Another 50
	11		936*	Another 50
	2		937	A Forest Scene with six bears, *in pen;* a Cat, &c., style of Titian 5
	15		938	By and after Raffaelle, *red chalk* 12
	3		939	Landscapes various, *in pen, sepia and colours* 25
	3	6	940	Portraits of Ariosto and Petrarch, *in pencil* 2
	2	6	941	Portraits and Heads, by Ottavio Leone, &c., *in pen and chalk* 23
1			942	Ancient Roman Architecture, by Palladio, the Carracci, &c. 12
	1		943	Profile of a Venetian Doge, *in pencil;* Head of a Pope, *in pen*, both by P. Veronese; *from Richardson's Collection* 2
	2	6	944	Landscapes by Titian, Carracci and Domenichino *in pen and sepia* 5
1	1		945	Ancient Vases, Candelabra, &c., *in pen and sepia* 33
1	13		946	Vases, by Julio Romano, *in pen and sepia;* a Frieze, by Parmegiano, *in pen and sepia;* &c. 11
	1		947	The Portrait of Tintoretto, by himself, *in pen*, "*Fata da lui medessimo*" 1
	14		948	Head of Cupid, *pen and sepia;* Profile of a Young Man, *on grey paper, pen tinted*, both by Parmegiano, *the first from Lord Spencer's, the second from Richardson's Collection* 2
1	15		949	Portraits and Heads, by Salviati, Cortona, Cav. d'Arpino, &c., *in black and red chalks* 17
	4		950	Portrait of Michael Angelo, by Baptista del Cavalione *in coloured chalks* 1
	10		951	Faustina Maratti, by Carlo Maratti; Baldinucci, by himself; Head of Young Man, by C. Dolce, *all in coloured chalk* 3
	10		952	Portraits of Members of the Orsini Family, circles in ornamental borders, *highly finished in pen and sepia, heightened with white* 17
1	10		953	Views in Venice, by Guardi, &c., *in body colours, oil, &c.* 5
1	15		954	A Portfolio with leaves, containing 105 Drawings in Pen and Sepia, Views in Tuscany, by Jacopo Ligozzi 105
	5		955	Chalk Drawings of the Muses, after M. Angelo, by Cherubino Alberti, with the Engraving 3

37. 3. 0

			£	s.	d.
956	Subjects by Bellini, Titian, Tintoretto, P. Veronese, &c., *in colours, pen, &c.*	6	1	10	.
957	Portraits of Reynaldus Bauto, Johannes de Capitelli, Bartolomeo Cipola, Paulus de Castro, and Jacobus Alvarola, early Italian of the XVth Century, *in pen and sepia*	5	.	16	.

ETCHINGS BY CLAUDE.

958	Part of his Work, *modern impressions*	16	.	1	6
959	Several old Impressions	31	2	.	.
960	Europa, Apollo and the Seasons, Mercury and Argus, the Goatherd, Shepherd and Shepherdess, *fine*	5	.	6	.
961	Crossing the Ford (3), *first state*	1	.	4	.
962	One other, *in the same state*	1	.	9	.
963	Flight into Egypt (1), *second state, rare*	1	.	6	.
964	Dancing under the Trees (10), *a very fine impression, but cut close;* another, *with the number*	2	1	13	.
965	Sea Port with great tower (14), *second state, fine;* Setting Sun, *second state;* Sea Port with lighthouse, *second state*	3	1	5	.
966	The Tempest, *in the second state, rare, but damaged;* the Draftsman; the Brigands, &c.	7	1	2	.
967	Flight into Egypt, *second state, rare*	1	.	1	.

PRIVATE ETCHINGS.

968	The Moissoneuse, etching by Count d'Eu, 1760; others by the Duke of Burgundy, &c.	4	.	4	6
969	Views in the Environs of Rome, by Stephens	40	.	1	.
970	Views of Oxford, &c., by Malchair	24	.	5	.
971	Another lot	40	.	13	.
~~972~~	~~La~~ndscapes by various Amateurs	45			
973	Etchings by Algarotti, Denon, &c.	30	.	2	6
974	Military Subjects by Sir James Stuart, Sporting by Lord Maynard, &c.	13	.	1	6
975	Figures, Shipping and Animals various	86	.	2	6
976	Landscapes and Figures, by Read, &c.	46	.	11	.
977	Lady St. Aubyn, after Sir J. Reynolds, &c., by Miss St. Aubyn	4	.	6	.
978	Italian Prelates and Literary, etched by Ottavio Leone, *some proofs*	26	.	8	.
979	Portraits of Illustrious Italians, by the same	8	.	4	6

LONGHI.

980	Several of his early Works, *very rare*	6	.	5	.
981	Portrait of Michael Angelo, *fine proof before the letters*	1	.	5	.

£10 . 6 . 0

50. 6.

M. LUCCHESE.

982 Mythological and Historical subjects various 6

1.

HANS LAUTENSACH.

983 A very rare, interesting and curious View of the Town of Nuremberg, in six large sheets 1

8.

MASTER OF THE MONOGRAM M.

984 Death surprising a Female, after Michael Angelo (*B.* 15, 541) *a most brilliant impression* 1

10.

985 Another, *fine* 1

1 6.

A. MANTEGNA.

986 The Battle with the Tritons, *tinted and heightened with white;* one of the Sheets to the Triumph of Cæsar; Hercules and Centaur, by Brescia, &c. 4

13.

BENEDETTO MONTAGNA.

987 The Satyr with his Family (*B.* 13, 342) 1

10.

J. MORIN.

988 A Collection of his Etchings, Landscapes, *fine old impressions* 31

1 3.

KNELLER (Sir Godfrey).

989 Portrait of John Dryden, *proof, the only etching? by the artist* 1

8.

NIELLI WORKMANSHIP.

990 Copies from Count Cicognara's Imitations 12

1 6.

GEORGE PENCZ.

991 Christian II. King of Denmark, *fine and scarce* 1

1 6.

DRAWINGS BY CANALETTO.

992 A Cottage, with Figures seated at a Table *sketch in pen, on grey paper, signed "Antonio Canaletti del."* $11\frac{1}{2}$ *in. by* $5\frac{1}{2}$. 1

3 6.

993 Environs of Venice, *sketch in pen* $10\frac{1}{2}$ *in. by* 3. 1

7.

994 Temple of Faustina and other Ruins in Rome *pen* 15 *in. by* $9\frac{1}{2}$. 1

15.

995 The Arch of Titus and other Roman Ruins, *pen* 15 *in. by* $9\frac{1}{4}$. 1

18.

996 Roman Ruins, various, *pen* 15 *in. by* $9\frac{1}{4}$. 1

19.

58. 10. 6

58 10 6

DRAWINGS—*continued.*

997 VIEW IN THE ENVIRONS OF VENICE, *pen* 9 *in. by* 7. 1 — 1 . .

998 A COMPOSITION—A BRIDGE, OLD HOUSES, FIGURES, ETC. *pen* 11 *in. by* 13. 1 — . 13 .

999 PEN SKETCHES OF HOUSES AT VENICE 7 *in. by* 5 *each.* 2 — . 9 .

1000 COMPOSITION—ANCIENT BUILDINGS WITH A FUNEREAL MONUMENT, *pen* 10 *in. by* 7½. 1 — . 11 .

1001 A PIAZZA AND CHURCH IN VENICE *a very fine drawing in pen and sepia* 5¼ *in. by* 3½. 1 — 4 6 .

1002 A VIEW OF THE RIALTO, *pen* 9½ *in. by* 4¾. 1 — 3 15 .

1003 THE CHURCH OF THE SALUTE, in Venice *highly finished in sepia* 5½ *in. by* 4. 1 — 2 14 .

1004 VIEW IN VENICE, with the sea in the distance; several figures in the foreground *highly finished in pen and indian ink* 8½ *in. by* 11½. 1 — 7 . .

1005 VIEW OF THE PLACE OF ST. MARK, with the Campanile, dated 1731, *pen, slightly washed* 16 *in. by* 10. 1 — 1 4 .

1006 VIEW OF ST. MARK'S CHURCH, WITH THE PIAZZA *pen* 10½ *in. by* 7½. 1 — 4 10 .

DRAWINGS BY CLAUDE—CONTINUED.

1007 A LONG VIEW OF A FORTRESS, *pen, slightly washed with sepia,* 12½ *in. by* 2¼ — 1 5 .

A FORTIFIED TOWN, *pen, slightly washed and tinted. Claudio fecit; from the Lawrence and Esdaile Collections* 12¼ *in. by* 3. 2

1008 TOBIT AND THE ANGEL. A fine open country, with mountains in the distance; two trees to the right, nearly to the top of the drawing; in the middle distance, to the left, rocks and trees; in the foreground, to the right, the Angel with Tobit 13¼ *in. by* 8½. 1 — 8 8 .

1009 AN ITALIAN CASTLE, built on a high rock; to the right, trees and shrubs; to the left, in the foreground, is written, Claudio fecit per andare a porta Pingio, *pen and sepia;* on the reverse, Sketch, *in pen,* of a Fortress *from the Bouverie Collection* 8½ *in. by* 13. 1 — 5 . .

1010 A WILD ROCKY AND MOUNTAINOUS SCENE. To the left, nearly at the top, a tower, partially in ruins; in the distance, mountains rising to the top of the drawing; two men, apparently banditti, in the foreground *a forcible drawing in pen and sepia* 12¼ *in. by* 8½. 1 — 9 17 6.

109 1 0

109 1.

DRAWINGS—*continued.*

1011 ROMAN ARCHES IN RUINS
pen and sepia washed $7\frac{1}{2}$ *in. by* 5. 1

1 3

1012 A RIVER, WITH A HILLY COUNTRY in the middle distance; to the left, trees and shrubs; two boats moored to the beach to the right; in the centre, four male figures
from Lord Spencer's collection (No. 51 *of the Liber Veritatis 3rd vol.)* $15\frac{1}{2}$ *in. by* $9\frac{1}{2}$. 1

3 15

1013 FIVE BULLS, in the centre; a peasant in a high cap, at the right hand corner of the drawing, watching them; in the distance, trees and mountains
a forcible drawing in pen and sepia $8\frac{1}{2}$ *in. by* 8. 1

4

1014 VIEW OF ST. PETERS
a beautiful drawing on grey paper, pen and sepia washed 14 *in. by* 10. 1

1 10

1015 SHEPHERD AND HIS FLOCK. In the foreground, a shepherd lying on a bank, his flock grazing in the middle distance; to the right, a tree spreading its branches over some houses, a river running to the left, *a forcible drawing in sepia;* on the reverse is a long inscription signed by the artist $9\frac{1}{2}$ *in. by* 7. 1

13

1016 THE FIELD LABOURERS. A distant mountainous country in the foreground; to right, men digging the ground, attended by an overseer; a few trees in the middle distance
free pen and black chalk, washed with sepia; from the Lawrence and Esdaile collections 14 *in. by* 9. 1

4 16

1017 A PALACE IN ROME, *sketch in pen, on grey paper,* 7 *in. by* $3\frac{1}{2}$
A SIMILAR SKETCH, 8 *in. by* $3\frac{1}{2}$ 2

11

1018 AN ARCHITECTURAL GATE, with design for arabesques at the top
pen washed, with india ink; from the Lawrence and Esdaile Collections 5 *in. by* $7\frac{1}{2}$. 1

4

1019 A RUINED TOWER, in the centre of the composition; in the foreground, a man driving a donkey
pen and sepia washed $4\frac{1}{4}$ *in. by* $7\frac{1}{2}$. 1

2 17

1020 ENTRANCE TO A FOREST
pen, slightly washed $4\frac{1}{4}$ *in. by* $6\frac{3}{4}$. 1

17

1021 TWO STUDIES OF HORSES, *in pencil, on grey paper;* on the reverse, a Pig, 6 *in. by* $3\frac{1}{2}$.
A HEAD AND LEG OF A HORSE, *in pen, on grey paper;* on the reverse, Studies of Hands, $7\frac{3}{4}$ *in. by* $3\frac{3}{4}$. 3

2

1022 STUDY OF TREES, *on grey paper, black chalk, heightened with white* $10\frac{1}{2}$ *in. by* 16. 1

1 15

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DRAWINGS—*continued.*

1023 AN ITALIAN VILLAGE. Houses running from the right to the centre; a stone wall to the left, with trees *pen and sepia* 6 *in. by* 4. 1

1024 A ROCK, WITH SHRUBS to the left; a river in the middle distance; mountainous background *in pen and sepia* $9\frac{1}{2}$ *in. by* $6\frac{3}{4}$. 1

1025 CORINTHIAN COLUMNS, *pen and sepia, delicately tinted; from the Collection of Bouverie,* 5 *in. by* $6\frac{1}{4}$
SKETCH OF A MAN, *free pen and sepia,* 6 *in. by* 7 2

1026 A SPLENDID ROMAN TEMPLE, to the right, with figures going to the sacrifice; a cluster of trees to the left, under which are four figures; on a stone, to the right, Claudio I.V.F. Roma 9 *in. by* $6\frac{1}{2}$. 1

PARMIGIANO.

1027 A FULL-LENGTH ACADEMY FIGURE OF A MAN, with admeasurements *in pen; from Mr. Price's collection* 4 *in. by* $8\frac{1}{2}$. 1

1028 AN ITALIAN LADY. A beautiful head in profile, life-size; she is looking to the right, her hair curling round her forehead, a rich cap on her head, *in pencil* $10\frac{1}{2}$ *in. by* 16. 1

1029 THREE FEMALE FIGURES, running *pen, touched in red, heightened with white* 7 *in. by* 8. 1

1030 A VOLUME, WITH LEAVES, HALF MOROCCO, CONTAINING SEVEN DRAWINGS, ON VELLUM, OF FEMALE FIGURES, PARTIALLY DRAPED, *in pencil, heightened with white*
*** Five of the sheets are drawn on both sides.

1031 CUPID, a full-length figure, *in free pen* $4\frac{1}{4}$ *in. by* $7\frac{3}{4}$. 1

1032 HEAD OF A CHILD, and a Study for an ANGEL, with flowing wings, *red chalk;* on the reverse, the Head of a Boy, *pen washed*
from the Lely, Cholmondeley, West and Lawrence Collections 4 *in. by* 6. 1

1033 SKETCHES OF MALE FIGURES, *pen washed;* on the reverse, a Study of Two Children, *in pen* $6\frac{1}{4}$ *in. by* $8\frac{1}{2}$. 1

1034 THE VIRGIN, SEATED, WITH THE INFANT SAVIOUR, *on prepared paper, pen washed, heightened with white;* on the reverse, a beautiful Head of St. John, *in black chalk*
from the collection of Lawrence 5 *in. by* $5\frac{1}{2}$. 1

1035 THE VIRGIN, SEATED, WITH THE CHILD IN HER ARMS *pen, washed with sepia; from the West and Lawrence collections* 5 *in. by* $7\frac{1}{2}$. 1

177 11.

DRAWINGS—*continued.*

1036 WHOLE-LENGTH FIGURES OF DIANA, HERCULES, AND OTHER MYTHOLOGICAL FIGURES
pen washed, and tinted; from the Lawrence collection $4\frac{1}{4}$ *in. by* $5\frac{1}{2}$. 1 — 13

1037 STUDY OF ORNAMENTS, *in pen, washed in colours*; on the reverse, Pen Sketches
from the Lely, Richardson and Lawrence collections $3\frac{1}{2}$ *in. by* $5\frac{1}{2}$ 1 — 5

1038 WHOLE-LENGTH FIGURES, IN NICHES, *three studies in pen washed; from the Lawrence collection,* $2\frac{1}{2}$ *in. by* $4\frac{1}{2}$. 1
THREE HEADS, *in pen and sepia; from the Lely, West and Lawrence collections,* $3\frac{1}{2}$ *in. by* $2\frac{3}{4}$ — 6 15
STUDY OF HEADS, *in pen; from the Lely and Lawrence collections,* $2\frac{1}{2}$ *in. by* $3\frac{3}{4}$ 3

TIMOTEO DELLA VITE.

1039 THREE WHOLE-LENGTH FIGURES, SEATED AT A TABLE, a female standing, a book in her hand
in pen 14 *in. by* $8\frac{1}{2}$. 1 — 3 10

PERINO DEL VAGA.

1040 TWO OF THE APOSTLES
pen and bistre, heightened with white $6\frac{1}{2}$ *in. by* 10. 1 — 10
*** This drawing has been engraved by Bonasone.

1041 JUDITH WITH THE HEAD OF HOLOFERNES, numerous figures, ancient temples, &c., *highly finished in colours* 1 — 5 10

GUIDO RENI.

1042 THE MARTYRDOM OF ST. ANDREW. The Saint is being led to execution by soldiers, accompanied by many women, children, horsemen, &c.
a highly finished drawing in sepia, heightened with white 17 *in. by* 12. 1 — 1

1043 HEAD OF A YOUNG MAN
in black and red chalks, highly finished $10\frac{1}{2}$ *in. by* $14\frac{3}{4}$. 1 — 11

1044 HEAD OF THE VIRGIN
in black and red chalks, heightened with white, on brown paper $11\frac{1}{4}$ *in. by* 16. 1 — 2 6

1045 HEAD OF A YOUNG MAN, looking to the left
black and red chalks 8 *in. by* $11\frac{1}{2}$. 1 — 1

1046 HEAD OF A FEMALE, looking to the left
black and red chalks $9\frac{1}{2}$ *in. by* $10\frac{1}{4}$. 1 — 1

1047 THE TRINITY, seated on the clouds; two Angels supporting a globe, *red chalk* $5\frac{3}{4}$ *in. by* $7\frac{3}{4}$. 1 — 11

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200. 6. 6.

DRAWINGS—*continued.*

1048 THE HEAD OF ST. PETER
in black and red chalks $8\frac{1}{2}$ *in. by* 11. 1 — 2 10.

1049 HEAD OF IO (after Corregio)
on blue paper, in black chalk, heightened with white; from the Richardson Collection 8 *in. by* $6\frac{3}{4}$. 1 — 10

1050 THE MOTHER AND CHILD. Study, *in black and red chalks,* for his picture of the Massacre of the Innocents
$7\frac{3}{4}$ *in. by* $13\frac{3}{4}$. 1 — 2 6

1051 THE HOLY FAMILY, WITH ANGELS
slight pen 9 *in. by* 12. 1 — 2 6

1053 A FEMALE FLYING, occupying the whole of the upper part of the drawing. One of the figures introduced in the "Aurora"
in black and red chalks $13\frac{1}{2}$ *in. by* $9\frac{1}{2}$. 1 — 1 13

GRAVELOT.

1054 THE CHAPEL OF HENRY V. in Westminster Abbey
highly finished in pen and sepia $8\frac{1}{2}$ *in. by* $13\frac{1}{4}$. 1 — 1 12

REMBRANDT.

1055 A MILL WITH COTTAGES in the foreground; a stream to the left; a fishing boat, behind which is a windmill, a cottage, and a barn
pen, in colours; from the Esdaile Collection 11 *in. by* $5\frac{1}{2}$. 1 — 14

1056 VIEW OF A DUTCH TOWN, in the middle distance, the foreground clear
from the Casway Collection 7 *in. by* $4\frac{1}{4}$. 1 — 4 5

1057 A SHEET OF SKETCHES; Men on horseback, &c.
in pen and sepia 12 *in. by* $7\frac{3}{4}$. 1 — 1 6

1058 VIEW OF THE STADT HOUSE AT AMSTERDAM, after the Fire, 1652, signed "Rembrandt van Ryn"
8 *in. by* 6. 1 — 3 3

1059 THE INTERIOR OF A FOREST
pen and sepia 8 *in. by* $5\frac{3}{4}$. 1 — 3 4

1060 TWO FULL-LENGTH PERSIAN FIGURES
pen and sepia washed; from the Richardson and Bouverie Collections $8\frac{1}{4}$ *in. by* $6\frac{3}{4}$. 1 — 1 18

1061 THE DISCIPLES AT EMMAUS
a sketch in pen $4\frac{1}{2}$ *in. by* $3\frac{3}{4}$. 1 — 3 5

230. 10. 0

DRAWINGS—*continued.*

SIR J. REYNOLDS.

1062 A FEMALE NAKED FIGURE, lying, surrounded by trees
a bold sketch in sepia $4\frac{3}{4}$ *in. by* 4. 1

1063 A FEMALE ACADEMY FIGURE
in black chalk, heightened with white, on brown paper; from the Marchioness of Thomond's Collection 11 *in. by* $15\frac{1}{2}$. 1

1064 A WHOLE LENGTH FIGURE OF A LADY, seen from behind, *indian ink* $12\frac{1}{2}$ *in. by* 17. 1

LUCCA DELLA ROBBIA.

1065 THE VIRGIN SUCKLING THE INFANT SAVIOUR
free pen washed; from the Cosway Collection 9 *in. diameter.* 1

JULIO ROMANO.

1066 HEAD OF A YOUNG MAN, life size
highly finished, touched in oil colour $10\frac{1}{2}$ *in. by* $16\frac{1}{2}$. 1

1067 DIANA BATHING, surrounded by Cupids. To the right Acteon with his dog
a highly finished drawing, washed and tinted, heightened with white; from the Vasari Collection 14 *in. by* 19 1

1068 ARCHITECTURAL ORNAMENTS, Vases, &c.
from the Vasari Collection $8\frac{1}{2}$ *in. by* 17. 1

1069 DESIGN FOR A VASE, supported by goats, with a Genius at the top of the cover
pen washed in sepia 8 *in. by* $6\frac{1}{2}$. 1

RAFFAELLE.

1070 THE ANGEL OF THE ANNUNCIATION, *a small drawing, very fine, but much damaged;* A Winged Female seated, holding a Flag, a Satyr by her side, a dead child in the foreground, by A. Mantegna; &c. 3

SALVATOR ROSA.

1071 AN OLD OAK
spirited sketch in pen, signed "Rosa" $10\frac{3}{4}$ *in. by* $11\frac{1}{4}$. 1

1072 A MAN IN ARMOUR, seated on a bank
pen and sepia $5\frac{1}{2}$ *in. by* $7\frac{1}{2}$. 1

1073 A FULL LENGTH OF A FEMALE, partially draped, standing with her arms across
pen and sepia $3\frac{1}{4}$ *in. by* $5\frac{1}{2}$. 1

253 7.

DRAWINGS—*continued.*

1074 STUDIES OF BRANCHES OF TREES, *signed "Rosa'* 11 *in. by* 15½. 1 — 2 . .

1075 A LANDSCAPE, to the left; an ancient tree occupies the whole of the drawing; in the foreground, water *free pen washed* 9¼ *in. by* 14. 1 — 1 5 .

1076 A SOLDIER IN ARMOUR, seen from the back *in red chalk* 2¾ *in. by* 3¾. 1 — . 2 .

1077 A LANDSCAPE, with rocky scenery and branches of trees to the left; two men in the middle distance; on the foreground, to the right, the signature, "S. Rosa" 10 *in. by* 13½. 1 — 1 12 .

J. RUISDAEL.

1078 A KNARLED OAK in the centre, its branches filling the upper part of the drawing; a wooden paling with two gates in the distance; water and plants in the foreground *pen and indian ink* 21 *in. by* 16½. 1 — 1 4 .

RUBENS.

1079 A BACCHANALIAN PROCESSION, from the antique *pen and sepia, heightened with white; from the Barnard Collection* 21¾ *in. by* 9½. 1 — 1 11 .

1080 THE VIRGIN, WHOLE LENGTH, SEATED, WITH THE INFANT SAVIOUR STANDING ON HER KNEES *pen washed* 8 *in. by* 12¼. 1 — 1 1 .

1081 THE GRACES *a highly-finished drawing in black chalk* 11 *in. by* 15. 1 — 4 5 .

1082 THE ARMS OF PHILIP IV. OF SPAIN *pen washed in colours* 10 *in. by* 7¼. 1 — . 5 .

1083 SHEPHERD AND HIS FLOCK, after Titian *in red chalk washed* 12 *in. by* 7¾. 1 — . 9 .

*** On the mount, in Dr. Wellesley's handwriting, there is this note—"This was called Titian in Roscoe's Collection, but it is by Rubens after Titian."

1084 WHOLE LENGTH FIGURE OF A MAN, holding a stick on his shoulders, with four studies of heads; on the reverse a Study of a Figure, *in pencil* 7¾ *in. by* 11. 1 — . 12 .

1085 A WATER MILL, with trees and a cottage *pen* 13¾ *in. by* 8. 1 — . 3 .

265. 11. 0

DRAWINGS—*continued.*

1086 INTERIOR OF A FORGE, *pen* 17½ *in. by* 8. 1

1087 INTERIOR OF A FLEMISH FARM YARD, with a man seated, *pen, highly coloured* 14½ *in. by* 9. 1

1088 AN ANCIENT BRIDGE, with Flemish cottage, trees, &c. *pen, slightly washed, in colours* 1

1089 A FLEMISH FARM, *pen and bistre* 10½ *in. by* 7¼. 1

1090 THE INTERIOR OF A FLEMISH FARM YARD. Winter scene; *pen, slightly washed in colour* 12 *in. by* 19. 1

1091 ENTRANCE TO A FLEMISH FARM. A Winter Scene *pen, washed in colours* 12½ *in. by* 7. 1

1092 A MARKET PLACE. Several Figures of Peasants seated, exposing their wares; a man to the left seated by the side of a fountain, *pen;* on the reverse, Sketches of parts of St. Peter's Church, Antwerp 17½ *in. by* 11½. 1

1093 A MARKET PLACE. Companion to the above, *same size* 1

1094 PORTRAIT OF ALBERT, son of Rubens *in red and black chalks; from the collections of Richardson and Hudson* 8 *in. by* 11½. 1

1095 PORTRAIT OF HELENA FORMAN *fine and splendid drawing in black chalk* 10 *in. by* 15. 1

TIMOTEO DELLA VITE.

1096 A MONK, full length, a book in his hand, a bishop apparently listening to him, *pen washed* 6 *in. by* 10½. 1

END OF SIXTH DAY'S SALE.

SEVENTH DAY'S SALE.

ITALIAN SCHOOL.

CHIAROSCURI.

LOT					
1097	St. Peter and St. John at the Beautiful Gate, after Raffaelle, etched by Parmigiano; with two Chiaroscuri of the same	3		1	6
1098	The same, *very fine*	1		1	6
1099	Subjects of the Virgin, after Correggio, Parmigiano, &c., by A. Andreani, &c., *rare*	11	1	4	
1100	Holy Family, after A. del Sarto (*B.* p. 67); the Wisemen's Offering, by Denanto, *rare;* the same subject, after Luini; Flight into Egypt, after Raffaelle	5		18	
1101	Subjects of the Virgin, after Parmigiano, Barroccio, &c., by A. Andreani, &c.	10		6	
1102	Mythological and other Subjects, after Parmigiano, Polidoro, &c., by A. Andreani	10		6	
1103	Biblical subjects, after P. del Vaga, Parmigiano, Julio Bonasone, &c., by A. Andreani	14	1	8	
1104	The Rape of the Sabines, after John of Bologna, by A. Andreani, *in three sheets*	1		5	6
1105	Another Copy, *fine first state*	1		6	
1106	The Apostles, by Beccafumi; St. John in the Wilderness, after Raffaelle	4		9	
1107	Full-length of the Apostles, after Beccafumi, *very fine*	3		6	
1108	David playing before Saul, after Floris, by Judicius Curi; Creation of Adam, and Adam and Eve driven from Paradise	3		1	
1109	St. Francis, after Casolari; St. Jerome, after Titian; the Sibyl Tiburtina, by Ugo da Carpi; Martyrdom of St. Peter	6		3	
1110	Eneas and Anchises, after Raffaelle; Mutius Scævola, after Maturino; Clelia crossing the Tiber, by A. Andreani, *in different states*	6		3	
			5	18	6

	9		1111	The Rape of the Sabine Women, from the design of John of Bologna, by A. Andreani, *in various states* 10
1			1112	The Loves of the Gods, after Raffaelle, by Ugo da Carpi, *different states, rare;* Hercules and the Lion; Milo the Crotoniat, all after Raffaelle 5
	8		1113	The Boy with the Bull; the Young Man on horseback, by Boldrini, after Titian 2
	6		1114	The Sibyl, after Raffaelle, original and copy; Hercules and the Lion, after Raffaelle; Sibyl, after Guido; Envy, after Peruzzi, *first and second states* 7
1			1115	The Virgin on the Steps of the Temple; Miraculous Draught, *two states;* Our Saviour at the Pharisee's Table; Death of Ananias, *two states;* David and Goliah; Descent from the Cross; all after Raffaelle 8
1			1116	A similar lot 7
	18		1117	Massacre of the Innocents, after Raffaelle, *in different states* 5
	10		1118	The Descent from the Cross, Death of Ananias, Miraculous Draught, all after Raffaelle 6
	19		1119	Sacred and Mythological Subjects, after Raffaelle, Parmigiano &c. 34
	9		1120	Mythological and Fancy Subjects, after Parmigiano, &c. 14
	5		1121	Sacred Subjects, after Parmigiano, &c. 7
	7		1122	A similar lot 15
	6		1123	Saturn, after Parmigiano; Actæon; Proser ine; an Allegorical Subject, by Ligozzi, &c. 10
	2		1124	Diogenes, by Ugo da Carpi, after Parmigiano, *in different states* 4
	3		1125	Raffaelle and his Mistress, by Ugo da Carpi, *different states, rare* 2
	1		1126	Sybil, after Raffaelle, by Ugo da Carpi; Raffaelle and his Mistress, original and copy 3
	1		1127	A similar lot 3
1	12		1128	Raffaelle and his Mistress, the small plate, *rare, but cut;* the Sybil, original and copy 3
	5		1129	The Four Doctors of the Church; Male and Female Figures, by Beccafumi; Mutius Scævola, by Boldrini, &c. 5

ANCIENT WOODCUTS.

1			1130	Old German Portraits, *several in colours* 15
1	13		1131	A Portrait of Melanchthon, *scarce;* and Erasmus, original and copy 3

18. 12. 6

			£	s.	d.
			18	12	6
1132	Duke of Saxony, by H. R. Maunel, whole length, *rare;* Leonora, Queen of France, *scarce;* Whole length of the Duke of Saxony, on horseback	5	2		
1133	Curious Old Ornaments, Frontispieces, &c.	30	1		
1134	Battle with the Centaur, after Tempesta; Venus and Cupid, after Titian, by Boldrini; Lucretia, *scarce;* &c.	7		4	
1135	Curious early Italian Fancy Subjects	17		19	
1136	The Caricature of the Laocoon, by Titian, and 2 different	3		2	
1137	The Marriage Feast, after Tempesta; a Cavalier on horseback, &c.	9		16	
1138	The Portrait of Albert Durer, the Siege of a Town, Oval Ornaments, &c., all engraved by A. Durer	11	5	3	
1139	Old French and German Woodcuts, &c., principally from books	76		17	
1140	A LONG VIEW, IN SEVERAL SHEETS JOINED, OF THE TOWN OF GORLITZ, BY GEORGE SCHEFERN	1		8	
1141	The Passage of the Red Sea, after Titian, *odd plates, two imperfect sets*	11		4	
1142	Incomplete Sheets of scarce Woodcuts, after Titian, &c.	6		4	
1143	An Ancient Roman Naval Combat, *rare;* The Plan of Varello; The Holy Sepulchre at Jerusalem		1	6	
1144	Curious Ancient Woodcuts, various	18		18	
1145	Christ washing the Apostles' Feet, by Stella; The Old Woman on horseback, original, &c.	6		13	
1146	The St. Francis, and others, after Titian	6		5	
1147	The Wisemen's Offerings, *rare;* Martyrdom of St. Cecilia, after Raffaelle; &c.	2		8	
1148	THE TRIUMPH OF CHRIST, after Titian, by Andrea Andreani *joined, very fine but not complete*	1		5	
1149	The Interior of a Town with splendid buildings, to the right a throne with three females seated on it under a canopy, an immense quantity of figures, several in ancient Roman costume, committing all kinds of murder; *on two sheets curious and rare*	1	1	1	
1150	Early Italian. A Monogram in the centre, on the right St. Roch, on the left St. Sebastian; St. Francis receiving the Stigmates, *both very rare*	2	3	3	
1151	A Group of Six Male and Female Saints, by A. Andreani, after Titian, *rare*	2		1	6
1152	Another, with the copy	2		1	6
1153	PORTRAIT OF THE SHAH OF PERSIA, *very scarce*	1		18	
1154	VIEW OF THE PIAZZA ST. MARC, WITH THE PROCESSION OF THE DOGE embarking in the Bucentaur, with numerous figures, by Jost Ammon, *in several sheets joined*	1	2	4	
			41	15	6

	3		1155	St. George and the Dragon, after Polidoro; and St. Jerome 2
	3		1156	A Congregation of Saints; the Name of the Saviour supported by Angels; St. Francis receiving the Stigmata; an Infant Christ; St. Maria, &c. 10
	3	6	1157	The Labours of Hercules, by Micarino, 1530 10
	4		1158	A Battle Piece with the Centaurs, after Tempesta, by Parasole; Rape of Proserpine, by Scolari; Hercules and the Lion, after Raffaelle; Venus and Cupid, after Titian; the Cyclops, &c.
1	1		1159	Hunting the Boar, by IB; the Four Seasons, by CRF; the Fisherman; &c. 7
	11		1160	THE DOGE, SURROUNDED BY THE SENATE, RECEIVING A DEPUTATION, after Titian, by C. Vecelli 1
	5		1160*	Another 1
	14		1161	The Triumph of Christ (copy), with French inscription, *in sheets* 8
	3		1162	The Ladder of Life, represented by figures mounting steps on one side and descending on the other, after Titian 4
1	15		1163	A VENETIAN WEDDING, after Titian, by C. Vecelli; the Rope Dancer in the Piazza St. Marc; &c. 3
	1	6	1164	THE DELUGE, *in two sheets, joined;* Lot and his Daughters in a Landscape; Angel appearing to Abraham, &c., by Andrea Andreani 4
	4		1165	ABRAHAM'S SACRIFICE, after Titian, *first state, very fine* 1
	7		1166	Landscape with St. Jerome and two lions fighting; Landscape with three travellers; Another with Cupid, after Titian 4
	3	6	1167	Landscapes after Titian 9
	6		1168	Miscellaneous Book Plates, from German and other Works 75
	10		1169	A similar lot 60
	7		1170	A similar lot 60
	7		1171	A similar lot 50
2	2		1172	Cuts from Italian Bibles, Prayer Books, &c., *a curious collection* 400
	1		1173	Male and Female Heads, after Trevisani, by Prestel 5
	19		1174	Full-length Portrait of a Lady, in Venetian costume, in an ornamental border, after Titian; &c. 7
	3		1175	The Saviour and the Apostles, after Raffaelle; St. Anthony of Padua; &c. 7
	2		1176	The Conversion of Saul, on several sheets, joined, engraved by A. Andreani 1
1	16		1177	THE BATTLE OF LEPANTO, on two sheets, Venice, 1572, engraved by Christopher Chrieger, *scarce* 2

54. 10.

			52	10
1178	PROCESSION IN VENICE. THE DOGE, ON THE BUCENTAUR, going to marry the Adriatic, in fourteen sheets, after Titian	14	3	4
1178*	Another set	14	1	10
1179	THE DOGE IN GRAND PROCESSION, embarking on the Bucentaur, on several sheets joined, after Titian	1	2	10
1180	PUBLIC ENTRY OF CHARLES V. INTO MONACO, 1530, in five sheets, *rare*	1	2	2
1181	Charles V, after Eneas Vicus; Another, of the Emperor, life-size, with 14 Italian views, engraved by Giovanni Britto *rare*	2	1	1
1182	SOLIMAN, EMPEROR OF THE TURKS, WITH HIS FAVOURITE SULTANA	2	1	1
1183	Curious old Italian Frontispiece, &c.	32	2	4
1184	Hercules, Duke of Ferrara, and Maximilian, King of Bohemia, both on horseback	2		8
1185	POPE JULIUS THE III, IN HIS PONTIFICALS	1		12
1186	THE DOGE FRANCESCO DONATO, in an oval, by Andrea Andreani *rare*	1		12
1187	PASCHAL CICOGNA, Doge of Venice, by Tintoretto, *very rare*	1		15
1188	Various, from old German Bibles, &c.	67		7
1189	The Conversion of Saul, large plate, on several sheets, joined	1		
1190	Mythological subjects, by Micarino, *scarce*	10		4
1191	THE TRIUMPH OF THE CHURCH, a frieze, in several sheets, after Titian, by Andrea Andreani, *rare*	1		1
1192	The same, in sheets	8		3
1193	MOSES RECEIVING THE TABLES OF THE LAW, on two sheets, joined	1		1
1194	TRIUMPH OF THE CHURCH, on several sheets, joined, after Titian, by Andrea Andreani	1		11
1195	THE CREATION OF EVE, AFTER M. ANGELO, *rare*	1		12
1196	Another	1		12
1197	ABRAHAM'S SACRIFICE, AFTER TITIAN, BY UGO DA CARPI, on several sheets, joined, *fine and rare*	1		2
1198	FRANCOIS FILS DU TRÈS CHRETIEN ROY HENRY a Paris, chez Jehan Gheynier, *very rare*	1	2	
1199	CHARLES V, SWORD IN HAND, AFTER TITIAN	1		11
1200	ANOTHER	1		13
1201	ANOTHER	1		2
1202	ANOTHER	1		14
1203	Various, by Holbein, Cranach, Vanden Broeck, Van Sichem, &c.	26		
1204	Christ with the Doctors; Our Saviour with the Cross, after M. Angelo; The Last Judgment; Christ and the Samaritan Woman, by F. Denanto; and other subjects of the New Testament	10	3 / 1	
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1	1		1205	The Massacre of the Innocents, by D. Campagnola, on two sheets 1
1			1206	Another impression, joined 1
	13		1207	Portrait of Charles V, profile; Hieronimus Benares, Savonarola, &c. 8
	3		1208	Sacred subjects, from the New Testament, *some rare* 7
1			1209	THE MASSACRE OF THE INNOCENTS, AFTER TITIAN, BY R. RODI *rare* 1
	6		1210	Another 1
			1211	English Woodcuts, by Harvey, after Stothard; Etchings, after Landseer; Engravings on Satin, &c. 21
1	4		1212	THE MARTYRDOM OF SAINTS, AFTER TITIAN, on eight sheets *rare*
1			1213	Another set
			1214	MARTYRDOM OF THE THEBAN LEGION, by the Emperor Maxentius *most rare* 1
1	12		1215	THE LARGE PLAN OF VENICE, on twelve sheets, supposed to be engraved by the Master of the Caduceus, *very rare* 1
	1		1216	The Wise Men's Offering; with the Murder of the Innocents, two subjects on several sheets, joined, by R. RODI, *rare* 1
3	15		1217	THE TRIUMPHAL CAR, WITH MARS, VENUS, AND THE GRACES, after Titian, *rare and fine* 1
1	5		1218	A GRAND TURKISH PROCESSION, in nine sheets 1
	10		1219	The Adoration of the Shepherds; Sampson and Delilah; St. Jerome in the Desert, &c., after Titian 4
	2	6	1220	A similar lot 4
	2	6	1221	A similar lot 4
	16		1222	Subjects of the Virgin, various, *some rare* 16
	7		1223	The Marriage of St. Catherine, a very curious woodcut, after Raffaelle: the Virgin, with Jesus Christ, is seated on a throne; St. Catherine to the right; St. Barbara to the left, *rather cut, rare* 1
	14		1224	The Frontispiece to the Polychronicon, with St. George and the Dragon; &c. 2
1			1225	German Costumes, *several in colours;* The Execution of Hardex, *coloured* 34
	14		1226	Holy Family, in a landscape, after Vandyck, by Jegher; Ferdinand of Austria, by the same; Others, by Van Sichem, Jackson, &c. 8
	2	6	1227	THE PASSAGE OF THE RED SEA, in six sheets, after Titian 1
	2	6	1228	THE TRIUMPH OF CHRIST, in two sheets 2

98 . 16 . 0

		98	16	.
1229	A curious early woodcut, The Miraculous Madonna of St. Giovanni (damaged); The Wise Men's Offering, by F. Denanto; The Deposition, by Ruina 3	.	1	.
1230	The Holy Family, with St. Sebastian to the right, St. Roch to the left, by F. Denanto, *rare* 1	.	2	6
1231	DONATO, DOGE OF VENICE, presented by St. Mark to the Virgin and Child, after Titian, on two sheets 1	.	4	.
1232	THE SACRIFICE OF ABRAHAM, on several sheets, joined 1	.	1	.
1233	The Wise and Foolish Virgins, on two sheets, joined, *scarce* 1	.	6	.
1234	JULIUS II, BY HANS BURGKMAIR, a circle, *very fine and rare* 1	2	5	.
1235	Modern German Woodcuts 104	.	1	6
1236	The Flight into Egypt, *scarce;* A Mountainous Landscape; The Hermit, by F. Denanto, *scarce* 4	.	2	6
1237	Sampson; Delilah; A Landscape, with figures; St. Francis receiving the Stigmata 4	.	1	6

DRAWINGS BY CLAUDE—CONTINUED.

1238	SUBJECT FROM VIRGIL. ENEAS IN THE FOREST. Entrance to a forest with a quantity of deer, sea and shipping in the distance. Signed in the centre, "Roma, 1674, Claudio, m. v. f.?" in the right-hand corner, "Quadro fatti per Illuss^mo Sig^r. Falcone" *from the Hibbert and Esdaile collections* 11 *in. by* 7½. 1	5	5	.
1239	THE SHEPHERD AND HIS FLOCK. In the centre of the drawing a fine group of trees, under which is a shepherd in conversation with two females, the flock in the foreground to the left; to the right, in the middle distance, a seven-arched stone bridge; to the left, a ruined temple *from the Esdaile and Hibbert collections* 8½ *in. by* 6¼. 1	9	9	.
1240	VIEW IN ROME during the Carnival, numerous figures on horseback, in carriages, &c. Signed "Claudio Lorenese" *a splendid and forcible drawing in sepia; from the Lawrence and Esdaile collections* 13 *in. by* 8¼. 1	44	.	.
1241	A SCENE FROM VIRGIL. Shipping and trees to the right, ENEAS with bow and arrows; on a rising ground, a splendid tree, with rocks and trees; to the left, a forest *in sepia; from the Lawrence and Esdaile Collections* 14 *in. by* 10. 1	7	10	.
1242	INTERIOR OF A WOOD, with several figures dispersed over the drawing; plants to the right *black chalk, and sepia washed* 16 *in. by* 10½. 1	.	11	.

168 . 16 . 0

DRAWINGS—*continued.*

1243 THE GOATHERD. Eleven goats browsing, fighting, &c.; two shepherds at the top, to the right, looking on
pen and indian ink 8 *in. by* 5½. 1

1244 COTTAGES AND TREES in the distance; a clear foreground
pen and sepia washed; from the Richardson Collection
5¼ *in. by* 4¼. 1

1245 A LANDSCAPE. A man in the centre of the drawing seated by the side of a running stream; an immense rock to the left, buildings in the middle distance, mountains in the background
pen and sepia; from the Richardson Collection 5¼ *in. by* 4¼. 1

1246 STUDIES OF TWO BULLS, *in black chalk*, 4¼ *in. by* 3½
STUDY OF A BULL, *in black chalk*, 3¾ *in. by* 3½
STUDIES OF TWO BULLS, *in black chalk*, 4 *in. by* 3½
STUDIES OF THREE BULLS, *in black chalk*, 4¾ *in. by* 3½; on the reverse, a Study for the Holy Family

1247 VENUS AND CUPID IN A LANDSCAPE. A small lake surrounded by splendid studies of trees; Venus, Cupid, and other figures in the middle distance; two figures in the foreground. Signed at the right, above, some studies of plants, "Claudio, m. f." 10 *in. by* 15. 1

1248 A LANDSCAPE. A slight sketch in sepia, with two men seated 10¼ *in. by* 7½. 1

1249 A SEA PORT. Splendid architectural buildings from the right to the middle of the drawing; a boat and a three-mast ship to the left, *free pen and sepia* 8 *in. by* 5½. 1

1250 A LANDSCAPE. To the right, a cluster of trees; the sea in the distance; in the foreground, two females, and a boy with a hare on his shoulders; a castle on a rock and trees to the left. Signed "Claude Lorraine" 9½ *in. by* 6¾. 1

1251 REPOSE IN EGYPT. To the right, a small arched bridge, above which are a Roman temple and a cluster of trees; an open country with a nine-arched bridge; in the distance, the Holy Family attended by an Angel; trees in the centre. "Claudio fecit, Roma, 1670" 8¾ *in. by* 6¼. 1

1252 A SUBJECT FROM VIRGIL. To the right, two Roman soldiers, at the entrance of a wood, to the left, trees and rocky scenery, *pen and sepia washed* 9¼ *in. by* 7. 1

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DRAWINGS—*continued.*

1253 FLIGHT INTO EGYPT. *A free sketch in pen and sepia.* The Holy Family to the right; trees in the centre, with castle to the left $9\frac{1}{2}$ *in. by* 7. 7 — 4 7

1254 FREE SKETCH OF TREES, *in pen and sepia,* with two figures in the foreground $8\frac{1}{4}$ *in. by* $5\frac{3}{4}$. 1 — 3 10

1255 A LANDSCAPE. In the centre, a round tower, a wooden house to the left; a bridge with two arches running to the right — 1 18

Mr. Farington's Collection. Liber Veritatis, No. 74, *vol. III* $15\frac{1}{4}$ *in. by* 9. 1

1256 A ROMAN PALACE, to the right *pen and indian ink; from the Richardson and Barnard Collections* $5\frac{1}{4}$ *in. by* $7\frac{1}{4}$. 1 — 19

1257 ROMAN COLUMNS AND A MAGNIFICENT TEMPLE. To the right, two trees; in the centre, a lighthouse, and the sea in the distance; four figures in the foreground — 4

Signed "Claudio in. fecit." 8 *in. by* 5. 1

PARMIGIANO—CONTINUED.

1258 STUDY, *in pen, washed with sepia.* A Male and Female; on the reverse, a beautiful Head, *in red chalk* — 1 1

from the Collections of Sir P. Lely, Hudson, and Richardson size 6 *in. by* $7\frac{1}{2}$. 1

1259 VENUS, CUPID, AND THE GRACES *a beautiful pen drawing; from the Collections of Sir P. Lely, Richardson, and Bouverie* 8 *in. by* $11\frac{1}{2}$. 1 — 2 10

1260 STUDY OF PLANTS AND TREES *on grey paper* $7\frac{1}{2}$ *in. by* $9\frac{1}{4}$. 1 — 2 6

1261 A YOUNG FEMALE, with two beautiful drawings, on the reverse, of naked Females, *both in red chalk* — 10

from the Collections of R. Holditch and Cosway $5\frac{1}{2}$ *in. by* $8\frac{1}{4}$. 1

1262 TWO CHILDREN ON A PEDESTAL, on a purple ground, 2 *in. by* $3\frac{1}{4}$

TWO FEMALES AND A MALE, "*F. Parmigiano, fecit,*" 1538, with designs on the reverse, *in pen,* $5\frac{3}{4}$ *in. by* 4 — 1 16

HEAD OF A FEMALE, *in black and white chalk,* $3\frac{1}{2}$ *in. by* $4\frac{1}{2}$

all from the Collection of Sir Thomas Lawrence 3

232 13 6

232 13 6

DRAWINGS—*continued.*

1263 THE LIFE OF THE VIRGIN. A panel with ornaments, in which are introduced subjects from her Life, her Marriage, the Annunciation, the Visitation, &c.
on grey paper, pen, heightened with white 11½ *in. by* 15¾. 1

1 14

1264 A BEAUTIFUL FEMALE HEAD, LIFE SIZE
in black chalk 11½ *in. by* 14½. 1

12

1265 LUCRETIA, standing in a room, with the dagger in her hand, an ornamented bed to the right
pen washed, heightened with white; from the Lawrence collection 7¾ *in. by* 11¼. 1

1

1266 HEAD OF A YOUNG MAN, *in pen* 3¾ *in. by* 4½. 1

7

1267 BACCHUS. A whole length figure of a Man partially draped, holding in his hand a club, ornamented with grapes
pen, on a red ground; from the collections of Sir P. Lely, Richardson and Sir J. Reynolds 4 *in. by* 8. 1

5

1268 TWO GREY HOUNDS
in black chalk, pen ornaments on the reverse 9 *in. by* 7. 1

4 6

1269 FULL LENGTH STUDY OF A MAN
in red chalk; from the collections of Sir P. Lely, Richardson, and Sir J. Reynolds 5 *in. by* 12. 1

11

PIETRO PERUGINO.

1270 TWO FULL LENGTH FIGURES, one to the right a young Man, the other to the left an old Man, with long beard, holding a book in his hand
highly finished pen and sepia, heightened with white, for the Fresco at Perugia 9 *in. by* 8½. 1

37

1271 THE MARRIAGE OF THE VIRGIN. Joseph to the right in the act of placing the ring on the finger of the Virgin, who is standing to the left, Simeon in the centre
on prepared paper; pen heightened with white, vide notes by Dr. Wellesley at the back 8¼ *in. by* 11. 1

38

1272 ST. SEBASTIAN. The Saint is tied to a tree, half length
highly finished in pen and sepia, heightened with white 5 *in. by* 10. 1

5 5

1273 FULL LENGTHS OF MEN IN ARMOUR
pen and sepia, highly finished, heightened with white 6¼ *in. by* 9¾. 1

23

340. 12. 0

340 12

DRAWINGS—*continued.*

1274 THE SAVIOUR SEATED ON A THRONE, surrounded by twenty-six male and female saints
a most highly finished drawing on prepared paper, pen washed, heightened with white 20 *in. by* 12. 1 — 30

*** This drawing has suffered.

1275 THE ADORATION OF THE SHEPHERDS. (The first idea for the Fresco at Perugia.) The Saviour is on the ground, the Virgin on her knees, to the left St. Joseph, to the right, the Shepherds kneeling in the background
pen and sepia; from the collections of Richardson and Barnard $11\frac{1}{2}$ *in. by* $15\frac{1}{2}$. 1 — 38

£408. 12. 0

END OF THE SEVENTH DAY'S SALE.

EIGHTH DAY'S SALE.

DUTCH AND FLEMISH SCHOOLS.

		LOT	
8		1276	Subjects and Etchings, some after Rubens, by Vosterman, &c. 20
11		1277	The Apostles, by Goltzius, *fine;* and various Landscapes and Figures 30
2	17	1278	Etchings by Stalbent, Waterloo, Ostade, Poelemberg, Roos, &c. 20
1	4	1279	Etchings and Engravings, various 27
6		1280	Various after Rembrandt, Breughel; the Great Fish, by Saenredam, &c. 10

OLD MASTERS, VARIOUS.

7		1281	Curious old Italian Caricatures 6
8		1282	Ancient Italian Architectural Antiquities 11
1		1283	Part of the Testament, after Raffaelle, *coloured plates* 1
10		1284	Modern German Engravings, after Overbeck, &c. 15
10		1285	Etching of a Landscape, by Joseph Vernet, *scarce* 1
1	16	1286	Engravings by Callot; Tournament at Nancy, *first state;* Parterre at Nancy, with the original first thought, &c. 13
16		1287	Views of France, by Sylvestre; Conversation Pieces, by Mazot, &c. 34
1		1288	St. Anthony, after Murillo, by Gaspar 1
7		1289	John de la Vallette, Grand Master of Rhodes, by Zenoi, Bettelli, &c. 6
3	6	1290	The Head of Our Saviour, from Leonardo da Vinci's Last Supper, by F. C. Lewis, *first proof* 1
2		1291	Rowlandson's Excursion to Brighton, *with the letterpress* 1

10. 13. 6

10 13 6

IMITATIONS OF DRAWING.

1292	After Raffaelle, from the Louvre Drawings	11	.	2	.
1293	After Rubens, his own Portrait; Mary de Medicis, *private plates, &c.*	5	.	2	.
1294	After Dutch, Flemish and German Masters	23	.	2	.
1295	After various Italian Masters	25	.	4	6
1296	A Valuable Collection, after Michael Angelo	50	.	8	.
1297	Woodburn's Imitations, after Raffaelle	34	.	12	.
1298	Imitations from Ottley's Work, after Raffaelle, *several proofs*	36	.	10	.
1299	Rogers's Imitations of Drawing, *in sheets*		1	3	.
1300	A very interesting and valuable Collection of Imitations, all after Raffaelle, *several very rare*	125	1	17	.

ENGRAVINGS AFTER TITIAN.

1301	The Battle of Cadore, and other Historical and Mythological Subjects, by Lefevre, &c.	21	3	7	6
1302	Perseus and Andromeda, by P. de Hoye, *scarce;* Diana and Calista, by Cort; Venus and Adonis, and Triumph of Bacchus	6	.	6	.
1303	Loves of the Gods, by Gunst	8	.	2	6
1304	Landscapes, after Titian's Designs	14	.	4	.
1305	Landscapes, various, *fine old impressions*	20	.	3	6
1306	The Landscape, with the Satyr, *uncut plate;* Interior of a Forest, with deer, &c.	3	.	6	.
1307	The Baptism of Christ, by Del Moro; and Landscapes, various	8	.	6	.
1308	Portraits of Clergy, Poets, &c. by Vercruys	19	.	4	6
1309	Portraits of Ladies, by Hollar, Vosterman, &c.	10	1	12	.
1310	The Virgin and Child, by Visscher, *proof*	1	.	7	.
1311	Subjects relating to the Virgin, by Lefevre, &c.	22	1	6	.
1312	St. Jerome in a Landscape, by Caliavari; Annunciation, by Cort; Virgin and Child; &c.	4	.	15	.
1313	A Landscape, with figures; "Tizianio Manu propria"	1			
1314	Milking the Cow, *first state*	1	.	1	6
1315	Landscapes, by Lefevre and others, *some scarce*	41	2	3	
1316	Venus Sleeping, engraved by Danckerts, Soutman, Oliver, &c.	7	.	6	.
1317	The Peter Martyr, *finished and unfinished proofs*, by M. Rota	3	1	1	.
1318	A Volume, elegantly bound in blue morocco, containing forty-six Landscapes and Figures, engraved by Cort, Lefevre, &c. *fine impressions*	46	2	.	.

30. 5. 6

30 5 6

1319 Charles V, by Vosterman, *very fine, first state, before the cross hatchings on the sword* 1

2 11 1320 The same, *large and small plates*, by Vosterman; Philip II, *w. l.*, &c. 4

1 18 1321 Sacred Subjects, various, by Lefevre 30

14 1322 The Disciples at Emmaus, by Joseph English, of Mortlake, *very scarce* 1

1 11 1323 Various, after Titian, &c. *some scarce* 72

1 4

OLD DRAWINGS, VARIOUS.

1324 Edward VI, from a curious picture by Holbein, he is seen in profile looking to the right $12\frac{1}{4}$ *in. by* $15\frac{3}{4}$. 1

11 1325 Old German Figures, by Schwartz, &c. 10

1326 Italian Designs for Architectural and other Ornaments 36

3 15 1327 Old German Drawings, *in pen and sepia*, by H. B.; Designs for Painted Glass 4

11 1328 Singular Drawings, *in colours*: Queen Elizabeth in her Coach going to Parliament; the same in her robes, with the Lord Chancellor on horseback; and Costumes of an English Nobleman and his Lady 5

1 6 1329 Pen and Ink Designs for Painted Windows, by H. B. 20

5 5 1330 Views of Puzzuoli, *in water colours*, "Par le frere du fameux Vernet des Marines" 2

1 1331 A Long View of Exeter, by Jacob Gretens (the artist came to England with William III), *in pen and sepia* 1

11

OLD ENGRAVINGS—CONTINUED.

1332 Callot's Miseries of War, *wanting plate* 4 17

14 1333 Odd Plates to the Miseries of War 14

12 1334 Sacred and other Subjects, Costumes, &c. 23

1 6

DOMENICO CAMPAGNOLA.

1335 THE MUSICIAN, TWO YOUNG MEN SEATED IN A LANDSCAPE (*B.* 13, 385), *very fine and rare; from the collection of Sir P. Lely* 1

13 10

CANALETTO.

1336 Etchings, Views in Venice, *fine old impressions, before the numbers* 30

3 3 1337 The Artist's Portraits, some Etchings, Views in London and Venice, after his Pictures 13

1 14

71. 10. 6

AGOSTINO CARRACCI.

1338 A PORTRAIT OF MARC ANTONIO RAIMONDI, in an oval, looking to the right, at the lower part of the oval are the following letters in small characters, P. S. F. (Petrus Stephaninus Formis), *very rare* 1

1339 THE PORTRAIT OF TITIAN, *very fine* 1

1340 FREDERIC DE MEDICIS, AND CHRISTINA OF LORRAINE, *both very fine and rare; from the collection of Mariette*, 1701 2

1341 Mythological and other Subjects 16

1342 The Raising of the Cross, after Tintoretto, *fine, but wanting one of the sheets;* and various Sacred Subjects 13

1343 Franciscus Denatus, Ursula di Benincasa, by P. Del Po, St. Thomas Aquinas, &c. 4

JACOBO CARAGLIO.

1344 Holy Family, after Raffaelle, *first state, fine* (*B.* 15, 5) 1

1345 Mythological Subjects, Statues of the Gods, &c. 11

1346 Statues in niches of the Goddesses, *one a proof;* a rare copy, by Caraglio, of the Venus and Cupid, in a niche, from Marc Antonio 6

1347 Alexander and Roxana, after Raffaelle (*B.* 15, 62) 1

1348 Diogenes, from a design by Parmigiano (*B.* 15, 61) 1

1349 The Battle Piece, after Raffaelle, *fine* 1

1350 Petrus Avelinus, *very fine;* Adrian VI, in a circle, style of Bonasone; Justus Lipsius, by Ambrose Brambilla 3

1351 Jupiter and Leda, and other Mythological Subjects *very scarce, undescribed* 4

1352 Subjects Allegorical, the Triumph over Death by Jesus Christ, the Virgin and Child, &c. *undescribed, very rare* 3

1353 Jupiter and Juno, Leda and the Swan, Ganymede, Jupiter and Semele, *fine and scarce, undescribed, &c.* 7

1354 The Annunciation, after Titian, *very fine* 1

1355 A SET OF THE LOVES OF THE GODS, AFTER PERINO DEL VAGA, OF WHICH NINE ARE VERY RARE PROOFS 20

1356 ANOTHER SERIES, OF WHICH FOUR ARE PROOFS 17

1357 INCOMPLETE SET OF THE LOVES OF THE GODS, RARE 10

1358 THE SAME, ALL PROOFS 7

1359 THE SAME, FINE 10

NICOLAS DELLA CASA.

.	19	.	1360 PORTRAIT OF BACCIO BANDINELLI, *very fine, first state* 1
2	10	.	1361 COSMO DI MEDICI, in a splendid suit of armour, after Baccio Bandinelli, *very fine* 1

CASPAR.

.	2	.	1362 Prince Thomas of Savoy, after Vandyck *fine india proof before any letters* 1

J. B. DE CAVALLERIIS.

.	7	.	1363 Dante, full length, standing by the side of a pedestal, with his hand extended, *rare* 1
.	6	.	1364 The Virgin with the body of Our Saviour, *proof before the two chalices on the scroll were inserted;* and another impression 2

MASTER OF THE DIE.

1	2	.	1365 A Young Female with a Mirror, after Raffaelle (*B.* 15, 75) 1

HOLLAR.

.	13	.	1366 The small Head of a Cat, *very fine and rare* 1
2	5	.	1367 The Four Seasons, represented by Landscapes, *fine and scarce* 4
.	18	.	1368 St. Catherine, after Holbein; Drummond's Funeral Monument; View of Candy; The Smoker; &c., *several scarce* 9
.	19	.	1369 VANDYCK, with the sun-flower, *scarce and fine* 1
1	14	.	1370 Landscapes, after Breughel, Van Avont, Louis de Vadder, &c. 11
.	13	.	1371 A similar lot 12
2	7	.	1372 Landscapes, after Van Avont, *fine old impressions* 8
1	18	.	1373 Male and Female Heads, after Correggio, Parmigiano, Martin Schoen, &c. 25
1	11	.	1374 Aretino; Vittoria Colonna; Anna Maria of Austria, &c., *fine* 6
.	8	.	1375 Sacred and other subjects, after Correggio, Parmigiano, &c. 12
.	18	.	1376 ARCHBISHOP LAUD, *fine and scarce* 1
2	12	.	1377 THOMAS KILLIGREW, seated at a table, leaning on his hand, a monkey by his side; he is dressed in a cap and morning gown, the latter covered with ladies heads; underneath, twenty English verses, *fine and rare* 1
.	18	.	1378 ARCHBISHOP LAUD, after Vandyck, *fine* 1
.	4	.	1379 A set of Shipping, with the frontispiece, 1649 12

			115	5	6
1380	A set of Shipping in Stormy Weather, 1665	6	.	14	.
1381	Shipping, various	16	.	3	6
1382	Views in England. Bramber Castle, &c.	11	.	17	.

DRAWINGS OF CLAUDE—CONTINUED.

1383 DIDO AND ÆNEAS. A sea-port, with classical buildings, Æneas preparing to embark for Italy
pen washed, signed "Claudio inve. Roma, 1670"; *from the Leroy, Esdaile, and Lawrence Collections* 12¼ *in. by* 10¾. 1 — 14 . .

1384 A WOODED LANDSCAPE, with classical buildings and figures *in pen, and bistre washed and heightened; from the Bouverie Collection* 10 *in. by* 7¼. 1 — 3 18 .

1385 DIDO, ÆNEAS AND ASCANIUS; The Morning of the Chase
a drawing in pen, washed with bistre, and heightened with white; from the Cosway Collection 12¼ *in. by* 9½. 1 — 2 18 .

1386 MERCURY AND ARGUS are seated under a clump of trees; to the right, a temple; cattle in the foreground; ruins and mountains in the distance; signed "Claudio, Roma, 1662"
a highly finished drawing in pen and indian ink, heightened with white 14½ *in. by* 9¾. 1 — 68 . .

1387 VENUS APPEARING TO ÆNEAS
a finished drawing in pen and pencil, washed and heightened with white 9¼ *in. by* 6¾. 1 — . 13 .

1388 A CASTLE, with a running stream in the foreground; trees in the middle distance, and trees on a rising ground; signed, "Claudio, 1660, Roma"
pen washed 10 *in. by* 7¼. 1 — 1 12 .

1389 CHRIST WITH TWO OF THE APOSTLES, *pen and bistre, heightened with white*; at the back, the same subject repeated, *in free pen*
from the Richardson collection 8 *in. by* 4¾. 1 — . 18 .

1390 CHRIST WITH THE DISCIPLES AT EMMAUS. Our Saviour in the centre of the landscape; mountainous scenery in the distance
pen and bistre, tinted, heightened with white; from the Cosway collection 9 *in. by* 6¼. 1 — 1 6 .

1391 WOODY SCENERY, in the centre, a lake, *freely drawn in bistre, with a Rembrandtish effect;* on the back, Studies of Dogs, *in red chalk*
from the Richardson and Bouverie collections 13¼ *in. by* 9. 1 — 13 . .

273 . 5 . 0

DRAWINGS—*continued.*

1392 MERCURY AND ARGUS. A highly finished landscape; they are seated together on the ground, one playing on the flute, the other asleep, surrounded by cattle, &c.

pen washed, heightened with white, on grey paper; signed, in front, "Claudio Lorraine," on the back, "Claude Gellée det Lorraine, Roma, 1647" 14½ *in. by* 9½. 1

1393 SHEPHERDESSES, ONE PLAYING ON THE FLUTE. A landscape with a one-arched bridge in the middle distance; a running stream in the foreground

free pen and sepia washed; signed, "Claudio Lorenze"; from the Richardson collection 10 *in. by* 7¼. 1

1394 DAVID'S TRIUMPH. A procession headed by several females dancing, a man carrying the head of Goliah on a pole, proceeding out of the gate of a city into a fine open country; with mountains in the distance; a cluster of trees in the middle distance. The following is written in Claude's hand-writing, "Quando David andar in Jerusalem," &c.

pen and sepia washed, heightened with white 14 *in. by* 9. 1

1395 THE FISHERMEN. A landscape, with a clump of trees in the middle distance; mountains in the extreme distance; a river in the foreground, with two fishermen; signed, "Claudio fecit iv. Rome."

pen and sepia washed 8 *in. by* 6. 1

1396 AN OPEN COUNTRY, with trees; a wooden bridge in the centre of the composition; a man on horseback in the foreground

free pen washed, on grey paper 11¼ *in. by* 8½. 1

1397 JACOB AND THE ANGEL. A landscape, early morning, with Jacob and the Angel; trees and water in the foreground; in the middle distance, shepherds with flocks; in the extreme distance, a ruined temple and mountainous scenery

highly finished pen washed, heightened with white; signed "Claudio in. fecit"; from the Richardson collection 13½ *in. by* 9¾.

*** At the back is written, in the artist's hand-writing, "Representa l'Alba del Giorno, l'Angelo e Giacobo," Claudio Gelée inv. e fecit.

The Study, *in bistre washed,* of the figures of Jacob and the Angel, which appear in the foreground of the above drawing

from the Roscoe and Cosway collections 2¼ *in. by* 1½. 2

352

DRAWINGS—*continued.*

1398 A SEAPORT, with part of a Roman temple
free pen washed; from the Richardson and Bouverie collections 5 *in. by* 7. 1 — 4 15

1399 A SEAPORT, with Classical buildings
free pen and bistre; from the Bouverie collection 5 *in. by* $7\frac{1}{4}$. 1 — 5 5

1400 VIEW OF THE COLISEUM, with three trees in the centre
from the Richardson and Bouverie collections $5\frac{3}{4}$ *in. by* $5\frac{1}{4}$. 1 — 1 2

1401 AN ITALIAN VILLAGE. A river in the middle distance, running the full-length of the drawing; on the banks, a village with trees, with distant mountains
pen and sepia; from the Richardson and Bouverie collections 6 *in. by* $4\frac{3}{4}$. 1 — 3 12 6

DRAWINGS BY HOLLAR.

1403 A VIEW OF ALGIERS, and a Town on the Rhine
pen washed 2 — 5

1404 VIEW OF BERGEN OP ZOOM; and other Towns on the Scheldt
pen washed; from the Esdaile and Thane collections 6 — 1 8

1405 VIEW OF STEREREECK, on the Danube
pen washed, and tinted $9\frac{1}{4}$ *in. by* 4. 1 — 9

1406 VIEW OF THE PIAZZA, IN A GERMAN TOWN; a great crowd attending an execution, *pen and sepia* $9\frac{1}{4}$ *in. by* $4\frac{3}{4}$. 1 — 1 2

1407 VIEW OF OBER ALTESCH, on the Dauube
pen and india ink, slightly tinted 9 *in. by* 4. 1 — 11

1408 VIEW OF CAMPERN, on the Rhine
pen washed, slightly tinted; from the Esdaile collection $6\frac{3}{4}$ *in. by* $2\frac{1}{2}$. 1 — 10

1409 VIEW OF A SEA-PORT TOWN IN HOLLAND; a windmill in the foreground; with numerous shipping
pen washed, slightly tinted 11 *in. by* 6. 1 — 4 10

1410 VIEW OF HOLTZFORT, on the Duren
pen and sepia $7\frac{1}{2}$ *in by* 4. 1 — 11

1411 VIEW OF OMMENBERG, *pen and sepia, slightly washed* 1 — 16

DRAWINGS BY PARMIGIANO.

1412 A FEMALE, with her arms extended over an open space, apparently intended as a design for a frontispiece; the head of a dog is seen on the right hand corner
red chalk; from the Richardson collection $8\frac{1}{4}$ *in. square* 1 — 4 6

375 1 0

DRAWINGS—*continued.*

1413 DESIGN FOR A MONUMENT
pen washed, heightened with white, paper tinted red; from the Sir P. Lely and Richardson collections 4¾ *in. by* 7¼. 1

1414 DESIGN FOR A MONUMENT. A female figure reposing on a slab, with two Angels supporting a tablet, with the letters D.O.M. above; the Virgin and Child in a wreath of laurels, with two Angels 8¼ *in. by* 10½. 1

1415 PROFILE OF A MAN, *chalk heightened with white from Sir T. Lawrence's collection* 4½ *in. by* 7. 1

1416 A FULL-LENGTH ANATOMICAL FIGURE, with other Sketches, *in free pen;* on the reverse, Studies, *in red chalk* 6¾ *in. by* 10½. 1

1417 VIRGIN, CHILD, AND ST. JOHN
pencil washed 3¾ *in. by* 5. 1

1418 A BOATMAN, navigating a boat, with three travellers seated
pen washed; from the collections of Sir P. Lely and Benjamin West 8 *in. by* 10¾. 1

1419 A CAVALIER, OF THE 16TH CENTURY, on horseback, *in pen and red chalk;* on the reverse, a Roman Soldier, on horseback
from the collections of Sir P. Lely and Richardson 5¼ *in. by* 7¼. 1

1420 THE DEATH OF THE VIRGIN, *in pen* 4½ *in. by* 6. 1

PIETRO PERUGINO.

1421 A FULL-LENGTH FIGURE OF A NUN, in a cap and cloak, looking to the left. One of the figures in Perugino's fresco at Perugia
pen and sepia, heightened with white; from the Richardson Collection 6½ *in. by* 11. 1

RAFFAELLE.

1422 A MAN ON HORSEBACK, CARRYING A STANDARD, ON WHICH IS THE MEDICEAN ARMS, followed by seventeen cavaliers
in red chalk, heightened with white, on prepared paper 16 *in. by* 9. 1

403 6

DRAWINGS—*continued.*

1423 SKETCHES OF ARCHITECTURAL ORNAMENTS, WITH WRITING IN RAFFAELLE'S AUTOGRAPH *from the Roscoe Collection* $10\frac{1}{4}$ *in. by* $16\frac{1}{2}$. 1 — 1 1

1424 TWO HEADS OF MEN, one looking to the right, the other to the left *on prepared paper, black chalk washed, heightened with white* $10\frac{1}{2}$ *in. by* $7\frac{1}{2}$. 1 — 1

1425 A LANDSCAPE, rising ground, with trees *in pen* 8 *in. by* $10\frac{1}{2}$. 1 — 1

1426 A LANDSCAPE, with mountainous scenery; in the middle distance, a village, with trees and a bridge *pen* $10\frac{1}{2}$ *in. by* $7\frac{1}{4}$. 1 — 1 6

1427 THE ALMIGHTY, SURROUNDED BY ANGELS (The Creation of the World) *pen and sepia, heightened with white; from the Collection of Count Geloso* 8 *in. diameter.* 1 — 10

1428 PORTRAIT OF A CARDINAL, in profile, looking to the right, *red chalk* $10\frac{1}{4}$ *in. by* 14. 1 — 4 4

1429 JURISPRUDENCE, *study in red chalk* 14 *in. by* 7. 1 — 2

1430 FOUR WHOLE LENGTH FIGURES, males and females *in pen* $4\frac{1}{2}$ *in. by* $5\frac{1}{2}$. 1 — 1 5

1431 ST. GEORGE, *study in pen,* 4 *in. by* 3; *from Paul Sandby's Collection* — 4

Study for one of the Apostles, the body without the head, *in pen,* $4\frac{1}{2}$ *in. by* $7\frac{1}{2}$ 2

ANDREA DEL SARTO.

1432 THE SALUTATION. The Virgin and Elizabeth meeting; a male figure in the background; on the reverse, several Sketches of Figures; *in red chalk* 7 *in. by* $8\frac{1}{2}$. 1 — 3 6

1433 PORTRAIT OF A YOUNG FEMALE *in red chalk* $8\frac{1}{4}$ *in. by* $10\frac{3}{4}$. 1 — 15

1434 AN OLD MAN, CARRYING A PARCEL, with other figures *in red chalks* 8 *in. by* 10. 1 — 1

PIETRO PERUGINO.

1435 HEAD OF AN OLD MAN *pen and sepia, heightened with white* 8 *in. by* $9\frac{1}{2}$. 1 — 2 5

421 12

DRAWINGS—*continued.*

SALVIATI.

1436 AN ITALIAN LANDSCAPE, with buildings, trees, &c.; in the distance a town, *from the Mariette Collection* 1

CESARE DA SESTO.

1437 ST. JOHN THE BAPTIST, full-length study *in red chalk* $6\frac{1}{2}$ *in. by* 10. 1

DESIDERIO DA SETTIGNANO.

1438 DESIGN FOR AN ALTAR PIECE. The Infant Christ, standing on a cup or chalice, supported by two angels; below, two other angels, with candelabra in their hands; ornamental columns on each side, with St. John the Baptist in one of the niches *pen and sepia, washed* $13\frac{1}{2}$ *in. by* 19. 1

1439 DESIGN FOR AN ALTAR PIECE. At the top the Almighty, supported by Cherubin, angels bearing a crown; the altar is surrounded by ornamental columns; in the niches are four saints *pen and sepia, washed* 13 *in. by* 19. 1

BALDASSARE DA SIENA.

1440 A FEMALE, SEATED, a book in one hand, a serpent in the other, *red chalk* $7\frac{1}{4}$ *in. by* $9\frac{3}{4}$. 1

LUCA SIGNORELLI.

1441 STUDY OF THREE MALES AND A FEMALE, for a picture, formerly in the possession of Sig. Mariani Citta di Castello, (*it is mentioned by Vasari*); on the reverse, a Bishop in his pontificals $9\frac{3}{4}$ *in. by* 15. 2

TITIAN—CONTINUED.

1442 VENUS AND ADONIS. The goddess is lying naked to the right; Adonis, with his dogs, to the left; fine open landscape, with water, buildings, trees, &c., *pen* 15 *in. by* 9. 1

4 7 11

DRAWINGS—*continued.*

1443 AN OLD MAN, with a beard, seated cross-legged
free pen; from the Richardson Collection 7¼ *in. by* 8. 1 — 1 . 2 6

1444 MAN IN CONVERSATION
slight sketch in pen 4 *in. by* 3¾. 1 — . 2 6

1445 HEAD OF A MAN, looking to the left; a cap on his head
black chalk, heightened with white, slightly washed, on grey paper; from the Richardson, Bouverie, and J. P. Zoames' Collections 9 *in. by* 10¾. 1 — . 8 .

1446 A BISHOP, IN HIS ROBES, kneeling on clouds, with his hand extended
black chalk, heightened with white, on grey paper; from the Lancrinck Collection 10 *in. by* 14½. 1 — . 3 .

1447 A LANDSCAPE, with a shepherd and his flock in the foreground, with rocks, trees, river, &c.
from the Lely and Esdaile Collections 15 *in. by* 9½. 1 — 1 10 .

1448 ISABELLA SFORZA, DUCHESS OF MILAN
in red chalk; from the Ottley, Lawrence, and Esdaile Collections 5 *in. by* 6. 1 — 20 . .

1449 A STUDY OF AN OLD OAK, filling the whole of the left side of the drawing; buildings in the distance
from the Lawrence, Mariette, and Esdaile Collections 10 *in. by* 15. 1 — 4 7 . .

1450 SEVERAL FULL-LENGTH FIGURES IN CONVERSATION, *red chalk* 5⅓ *in. by* 4½. 1 — . 2 6

1451 A LANDSCAPE, with a clump of trees, on a rising ground; to the right, a water mill; to the left, trees extending to the top of the composition; a mountainous background
in pen; from the Denon Collection 20½ *in. by* 15. 1 — 6 . .

1452 A LANDSCAPE, with a man playing on the violin; a female to the left, half naked, with a flute in her hand; sheep, with clusters of trees and buildings in the distance
in pen 9 *in. by* 8½. 1 — 26 . .

1453 A LANDSCAPE, with the Holy Family seated, to the right; in the foreground, St. Joseph giving an apple to the Infant Saviour; St. John fondling a lamb; two angels with a cross on the clouds; trees, buildings, &c. 11½ *in. by* 8. 1 — 10 10 .

5 3 4 . 9 . 6

534 9 6

DRAWINGS—*continued.*

1454 A LANDSCAPE, with the Repose in Egypt. St. Joseph seated to the right. The Virgin and Child in the centre; the ass grazing to the left; rocky scenery *in pen; from the Reynolds Collection* 12 *in. by* 8½. 1

4 6

1455 A LANDSCAPE, with trees and buildings, the sun rising behind distant mountains; to the right, washerwomen by the side of a river; to the left, on a rising ground, the Magdalen praying, *pen* 7½ *in. by* 13½. 1

£538 15 6

END OF THE EIGHTH DAY'S SALE.

NINTH DAY'S SALE.

HOLLAR—*continued.*

LOT				
1456	The Four Seasons, *fine old impressions*	4		17
1457	View in Whitehall, *the uncut plate;* and other English Topography	6		6
1458	Topography of London, View of Tripoli, Map of Jamaica, &c.	7	1	
1459	Warwick Castle, Hascomb Hall, Isle of Wight, Windsor, &c.	8		9
1460	View of Bramber Castle, &c.	6		16
1461	View of Windsor, Isle of Wight, Hascomb, Bramber, &c.	6		5
1462	Views of London, Islington, &c.	9		12
1463	Views of Islington and environs, *fine old impressions*	6	1	4
1464	Coronation of Charles II, Captain Kempthorn's Engagement, &c.	5	1	9
1465	Views of Albury in Surrey	5		16
1466	Views of London, before and after the Fire; Map of Great Britain, on which is a View of the Fire and Plan of Edinburgh	2	4	15
1467	Views of London and Westminster	11	1	
1468	Windsor Castle, St. George's Chapel, Exterior and Interior of Eton College, &c.	9	2	14
1469	Churches and Monuments in London	25		16
1470	The Long View of Greenwich, and View and Plan of Chester	2	2	2
1471	THE HARBOUR OF NEWCASTLE, with the blowing up of the Wreck, *curious and rare,* with manuscript description	1	3	3
1472	THE TOWN OF NEWCASTLE, its Plan, and Tyne River, *scarce*	1	2	2
1473	VIEW OF ARUNDEL CASTLE, FIRST STATE, FINE AND RARE	1	1	2
1474	Views of Plymouth, Dover, Deal, Jersey, &c.	12		11
1475	A similar lot	14		12
1476	Duplicates of the above	24		15
			27	9

1			1477	A large Outline of Mechlin Cathedral, *scarce* 1
1	10		1478	Entry of the Count Tour and Taxis, *very fine* 4
	13		1479	The Proclamation of Peace at Brussels, *first state;* View of Tubinghen, *rare* 2
	17		1480	The Proclamation of Peace at Brussels, *first state, very fine* 1
1			1481	Strasburg Cathedral, *fine and scarce* 1
1			1482	PLAN AND VIEW OF THE CITY OF ARMENTIERS, in Flanders, on two large sheets, *fine and scarce* 1
	3		1483	The City of Candia, the Faro of Messina, Map of Jamaica, &c. 4
	8		1484	Plan and Views of Tangiers 12
	14		1485	View of a Convent in Germany 3
1			1486	PLAN OF MARDYK, *sold by Jenner*, 1658, *rare*; SEA FIGHT AT BUGIA, *scarce* 2
2	2		1487	LARGE VIEW OF COLOGNE, ENCIRCLED BY COATS OF ARMS, on three sheets joined, *fine and scarce* 1
5	5		1488	VIEW OF HEIDELBERG *proof before the sky and inscription, rare* 1
	2		1489	Various Plans of German Cities 6
	3	6	1490	View of Cnaltzbach, on two sheets joined; Gratz in Styria, on two sheets joined 2
	3		1491	View of the Grande Chartreuse, with the adjacent Mountains, on three sheets; a smaller View of the same 2
1	6		1492	VIEW OF COLOGNE, *first and second states;* with a Plan of the same, *all scarce* 3
6			1493	VIEW OF LUCERNE ONE BEFORE ANY LETTERS, *the other before the address, most rare* 2
1	11		1494	PROSPECT OF THE CHURCH OF MEERBECK in Flanders *proof before the dedication, rare* 1
	8		1495	Plans of Sieges, &c. 4
	1	6	1496	Plans of Pernambuco, Eneas' Navigation, &c. 3
	8		1497	Views of Germany, Italy, Holland, &c. 43
	19		1498	A similar lot 68
	12		1499	Shipping, various, and Views in Holland 30
1	1		1500	SMALL OBLONG VIEWS NEAR STRASBURG *fine, with large margins* 12
	6		1501	Views on the Danube, Germany, &c. *one a proof* 20
	13		1502	Various Views, Prague, Strasburg, &c. 31
1	9		1503	Strasburg Cathedral, small View of Dover, &c. 8
2	12		1504	Views in Germany, on the Rhine, Holland, &c. *fine old impressions* 41

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			£	s.
1505	View of the Interior of a German Village, *most rare*	1	60	19
1506	A SET OF SIX SMALL VIEWS IN HOLLAND; THE SAME SET, PROOFS BEFORE THE NAME	12	1	13
1507	A complete set of small Views in Germany, 1635	24	2	10
1508	A similar set, but not complete	21	3	15
1509	Views of Dort, on the Rhine, in Ireland, &c.	6	1	3
1510	ANTWERP CATHEDRAL FIRST STATE, VERY FINE, WITH LARGE MARGIN	1		10
1511	The Chateau de Mon Jarden, after Diepenbeke	4	5	10
1512	The Citadel and Town of Besançon, Plan of Breda, the Naval Fight at Berghen	3	1	.
1513	PLAN OF THE TOWN OF FRIBOURG *before the inscription on the tablet to the right*	1		12
1514	VIEW OF THE TOWN OF MAYENCE *before the inscription on the tablet, &c., rare*	1	4	19
			1	13

ISRAEL VAN MECK.

1515	THE COAT OF ARMS WITH THE BOY, AND THE ONE WITH THE GRIFFIN, *both rare*	2	3	10

MARC ANTONIO RAIMONDI.

1516	JOSEPH AND POTIPHAR'S WIFE, after Raffaelle (*B.* 9) *from De Valois and De Fries' Collection, very fine*	1	5	.
1517	THE VIRGIN READING (*B.* 48), *very fine*	1	4	2
1518	The Virgin and Child, after Raffaelle (*B.* 61)	1	1	5
1519	The Virgin, with the Cradle (*B.* 63)	1	6	10
1520	Two Copies of the Vierge au Bras Couvert, *one not mentioned by Bartsch*	2	.	1
1521	THE FIVE SAINTS, after Raffaelle (*B.* 113), *fine*	1	9	.
1522	Our Saviour at the Samaritan's Table, after Raffaelle (*B.* 27)	1	2	2
1523	Holy Family, with the Cradle; Six of the Apostles, after Raffaelle	7	.	3
1524	ST. CECILIA, after Raffaelle (*B.* 116), *very fine and rare*	1	38	.
1525	The Martyrdom of St. Felicité (*B.* 117), after Raffaelle	1	.	11
1526	ST. LUCY (*B.* 128), *fine*	1	4	4
1527	A similar one	1	4	4
1528	ST. MARY OF EGYPT, INSCRIBED S. MARIA. EGIPTICA., she is represented naked, with her hair floating over her body, glory surrounding her head, *not noticed by Bartsch* $1\frac{5}{8}$ *in. by* $3\frac{3}{4}$.	1	1	1
			163	17 0

1 1 1529 St. Lawrence (*B.* 155) 1

1530 St. Anthony, inscribed S. ANTONIVS; he is represented standing, a glory surrounding his head, a stick in his hand, and the pig to the right, *not noticed by Bartsch*
1 5 $1\frac{1}{2}$ *in. by* $3\frac{3}{8}$. 1

1531 St. Mary Magdalen, inscribed S. MAGDALENA; she is represented naked, with her hair falling over her body; a vase in her right hand, *undescribed by Bartsch*
2 2 $1\frac{3}{8}$ *in. by* $3\frac{3}{8}$. 1

2 7 1532 St. Martha (*B.* 182) 1

3 1533 St. Job (*B.* 153) 1

13 1534 St. Simon, after Raffaelle (*B.* 133) 1

1 1535 St. Matthew, after Raffaelle (*B.* 131) 1

8 1536 St. Peter, after Raffaelle (*B.* 125) 1

9 1537 St. Paul, after Raffaelle (*B.* 136) 1

1538 St. Barbe (*B.* 120) 1

4 1539 Saint Paul the First Hermit, inscribed S. PAULUS. PRI. HER. He is represented with a glory encircling his head, clothed in sack cloth, a stick in his hand, *unnoticed by Bartsch*
2 10 $1\frac{5}{8}$ *in. by* $3\frac{3}{8}$. 1

DRAWINGS—continued.

JULIO ROMANO.

1540 NEPTUNE IN HIS CHARIOT, drawn by sea horses, he is standing to the right urging his horses with his trident, *pen and sepia washed;* on the reverse a sketch in pen of a naked Man drawing a bow, style of Michael Angelo
9 16 *in. by* 11. 1

GUIDO RENI.

1541 THE HEAD OF NESSUS
in black chalk, the paper tinted; from the collection of Count Geloso
2 $9\frac{3}{4}$ *in. by* 13. 1

LUCAS VAN LEYDEN.

1542 PORTRAIT OF ADOLPH HILLHAVIUS, a Poet
silver pen
18 10 $5\frac{1}{2}$ *in. by* 8. 1

LOGGAN.

1543 PORTRAIT OF A GENTLEMAN
highly finished in pencil (framed) 1

201. 13. 0

201 13

DRAWINGS—*continued.*

ROWLANDSON.

1544 The Basin in the Green Park, *pen washed* 10¼ *in. by* 6¾. 1 . 6 .

1545 Relieving Guard opposite the Horse Guards in the Park *coloured* 12 *in. by* 7½. 1 4 . .

1546 George III hunting in Windsor Great Park *pen washed and tinted* 11 *in. by* 7. 1 . 9 .

PERIGNON, 1759.

1547 Botanical Plants *highly finished in colours, on grey paper; from the collection of Lord Bute and Mr. Esdaile* 2 2 16 .

OTTAVIO LEONE.

1548 Portraits of Italian Ladies *in black chalk, heightened with white, on grey paper* 9 . 14 .

1549 A similar lot 16 1 15 .

1550 Portraits of Florentine Ladies *in black and coloured chalks, heightened with white* 5 . 13 .

1551 Portraits of Dignitaries of the Church, &c. *in pen and pencil* 11 . 13 .

1552 Portraits of Cardinals, &c. *in pencil, heightened with white* 50 . 3 .

1553 Portraits of Florentine Nobility, *on brown paper* 15 . 5 .

1554 Florentine Nobility, *on grey paper* 14 1 3 .

1555 Ladies, Gentry and Clergy 17 . 7 .

DRAWINGS BY CLAUDE—CONTINUED.

1556 FOREST SCENERY, female figures in Classical Costume *free pen washed* 7½ *in. by* 16. 1 1 10 .

1557 A LANDSCAPE, an open country, with mountains in the distance, *in pen and sepia* 7 *in. by* 5. 1 . 11 .

1558 A LANDSCAPE, fine open country, with mountains in the distance, *pen and sepia* 12 *in. by* 7¾. 1 1 2 .

1559 VIEW AT TERRACINA, with a beautiful study of a palm tree in the centre of the composition *pencil, pen and sepia* 8½ *in. by* 12. 1 5 5 .

1560 VIEW ON THE TIBER, with mountains in the distance *a slight sketch in sepia* 7½ *in. by* 5. 1 1 13 .

224 18 0

DRAWINGS—*continued.*

1561 VILLAGE IN THE ENVIRONS OF ROME, a female drawing water at a well in the foreground, a tree filling the half side of the drawing to the left
pen and sepia; from the Collection of Paul Sandby $12\frac{3}{4}$ *in. by* $8\frac{3}{4}$. 1

1562 ARGUS, a splendid landscape, with the two figures by the side of a bull, a cluster of trees to the left, classical buildings to the right, a river in the centre, and a mountainous distance, on a stone to the right "Claudio in. Roma"
highly finished in pen and sepia, heightened with white; from the Bouverie collection $15\frac{3}{4}$ *in. by* 10. 1

1563 WOODY SCENERY, two figures to the right
highly finished pen and sepia, signed "Claude L." 15 *in. by* $10\frac{1}{4}$. 1

1564 SACRIFICE TO APOLLO. A splendid and classical landscape, the temple of Apollo surrounded by trees, to the left a cluster of trees, buildings and mountain in the distance
pen and bistre, highly finished; from the Lawrence and Esdaile Collections $15\frac{1}{2}$ *in. by* $10\frac{3}{4}$. 1

1565 CHRIST AND THE DISCIPLES AT EMMAUS. A Landscape with trees, a lake and mountainous distance. The Saviour and Disciples walking to the left
pen and sepia washed, at the back "Claudio Gellee in. Roma, 1661;" *from the Esdaile, Richardson, Hone, and Lawrence Collections* $9\frac{1}{2}$ *in. by* $7\frac{3}{4}$. 1

1566 EMBARCATION OF ST. URSULA. An elaborate study for the picture in the National Gallery; the Saint attended by a numerous train of followers is descending a flight of steps
a highly finished drawing in sepia washed; from the West Collection $10\frac{1}{2}$ *in. by* $16\frac{1}{4}$. 1

1567 A LANDSCAPE, broken ground, covered with underwood; a castellated building in the distance
in crayon, heightened with white 13 *in. by* 9. 1

1568 A WOODED LANDSCAPE, with a distant view of the sea seen through a group of trees; in the foreground are several figures crowned with leaves
a highly finished pen drawing $16\frac{3}{4}$ *in. by* $10\frac{1}{2}$. 1

1569 A COAST SCENE, with figures and shipping, on the shore a ruined temple surrounded by trees
in pen washed $10\frac{1}{2}$ *in. by* 7. 1

362 5 6

DRAWINGS—*continued.*

1570 AN INCIDENT IN THE HISTORY OF PEGASUS. The landscape represents a sea shore, with trees and rocks of singular form 5 . .
on grey paper, heightened with white, signed "Claudio fecit;" from the Richardson and Bouverie Collections 13 *in. by* 10. 1

1571 THE SHEPHERD AND HIS FLOCK. A shepherd seated by the side of a brook, goats grazing, trees to the left, in the middle buildings, in the distance mountains 42 . .
pen and bistre, heightened with white; from the collections of Esdaile and Lawrence 12 *in. by* 8¼. 1

1572 THE RISING SUN. A splendid landscape; a cluster of trees in the centre, classical buildings to the right, in the middle distance an aqueduct and the sun rising from the ocean 23 2 .
pen and bistre washed; from the Bordigue Collection 16 *in. by* 10¼. 1

1573 THE SETTING SUN. A classical landscape, cluster of trees; to the right fine open country with a round bridge, mountains in the distance, sun disappearing behind them 66 . .
pen and sepia, highly finished, at the back is written Claude Gelée inv. in Roma, 1666 12½ *in. by* 8¼. 1

WILLIAM VANDEVELDE.

1574 DUTCH FISHING BOATS in a Calm . 10 6
pen and pencil 8¼ *in. by* 6. 1

1575 A SEA FIGHT . 10 .
pen, pencil and indian ink 16 *in. by* 6. 1

1576 DUTCH FISHING BOATS . 10 6
pen and indian ink 12 *in. by* 7½. 1

1577 VIEW OFF THE DUTCH COAST, with numerous fishing and other boats in a calm 4 10 .
pen and indian ink washed, signed W. V. V. f. 16 *in. by* 5¾. 1

1578 A DUTCH MAN OF WAR, with other vessels . 11 .
pen and indian ink 11¾ *in. by* 7½. 1

1579 ENGLISH VESSELS ON THE COAST OF SCHEVELING, attending the Embarcation of Queen Mary 1 3 .
pen and indian ink 17 *in. by* 10½. 1

1580 A FISHING BOAT in full sail . 16 .
pen and indian ink, signed W. V. V. f. 8½ *in. by* 7¾. 1

506 . 18 . 6

DRAWINGS—*continued.*

	16	1581	FISHING BOATS on the British Coast *pen and indian ink* 9½ *in. by* 7. 1
	6	1582	DUTCH SHIPPING in a fresh breeze *pencil highly washed* 15¾ *in. by* 9½. 1
	7	1583	THE HULK OF A SHIP, an elaborate drawing *pencil, pen and indian ink* 18 *in. by* 13. 1
1	15	1584	A SEA FIGHT *very fine, pen and indian ink* 15 *in. by* 7½. 1
	2 6	1585	MEN OF WAR and Sailing Boats *in indian ink* 13 *in. by* 9. 1
	2 6	1586	SHIPPING, *in indian ink* 11 *in. by* 9. 1
	5	1587	VIEW ON THE DUTCH COAST, with shipping *pen slightly washed, signed W. V. V. f.* 1665 1
2		1588	THE NAVAL BATTLE between the English and Dutch, January 3, 1666 *pen and indian ink* 66 *in. by* 9. 1
1	12	1589	A DUTCH MAN OF WAR firing a salute, with other vessels and boats *indian ink, signed W. V. V. f.* 16 *in. by* 10. 1
	4 6	1590	DUTCH BOATS AND SHIPPING *pen and indian ink* 16 *in. by* 5½. 1
	4	1591	THE HULK OF A MAN OF WAR *in pen, pencil and indian ink* 14 *in. by* 9½. 1
	3	1592	MAN OF WAR, *sketch in pencil* 12½ *in. by* 9¼. 1
	6	1593	THE DUTCH COAST, with fishing boats *pen and indian ink, signed W. V. V. f.* 17¼ *in. by* 7. 1
	13	1594	HULK OF A MAN OF WAR. An elaborate drawing *pen and indian ink* 20¼ *in. by* 10¾. 1

DRAWINGS BY TITIAN—CONTINUED.

1	13	1595	A FOREST. A fine study of trees, a stag in the middle distance, with two boys peeping through the trees in the distance, *free pen* 11 *in. by* 17. 1
1	11 6	1596	A FARM HOUSE in the distance, stumps of trees in the foreground *in pen; from the Lawrence and Esdaile Collections* 6 *in. by* 4. 1

5 18 19 6

DRAWINGS—*continued.*

1597 A BATTLE PIECE. A most spirited drawing; a bridge in the centre of the composition, with soldiers passing over, and on each side of the river soldiers fighting, at the left hand corner a soldier pointing a cannon — 1 12
pen washed, heightened with white; from the Lawrence and Esdaile Collections $9\frac{1}{4}$ *in. by* $7\frac{3}{4}$. 1

1598 CONVERSION OF SAUL. A spirited drawing; the horse has fallen, Saul falling from the horse, is looking up as if dazzled by the light — 6 6
in black chalk, on grey paper, washed; from the Richardson, West, Lawrence and Esdaile Collections 10 *in. by* $10\frac{3}{4}$. 1

1599 THE HOLY FAMILY. The Virgin seated with the Infant Jesus in her arms, Joseph to the left kneeling, St. John to the right — 1 2
red chalk, washed with sepia 7 *in. by* $5\frac{1}{2}$. 1

1600 JUPITER AND IO. Io is lying on a bank, with Jupiter and the eagle by her side, Cupid sleeping to the left — 6
black and white chalk; from the De Fries, Lawrence and Esdaile Collections $5\frac{3}{4}$ *in. by* 6. 1

1601 A LANDSCAPE. Rocky scenery, with water in the foreground, buildings in the distance, a man on horseback to the left, *free pen* — 2 2
$11\frac{3}{4}$ *in. by* $8\frac{1}{4}$. 1

1602 A STUDY FOR TWO FIGURES for the St. Peter Martyr — 1 4
pen washed; from the Lawrence and Esdaile Collections $5\frac{1}{2}$ *in. by* 5. 1

1603 A LANDSCAPE, with trees, mountains and buildings in the distance, in the foreground to the left a male and female seated, pointing to five horsemen proceeding to the left — 15 15
pen, from the Esdaile Collection 11 *in. by* $7\frac{1}{2}$. 1

1604 THE HOLY FAMILY, *free pen* $5\frac{1}{4}$ *in. by* 4.
THE HOLY FAMILY, St. Joseph kneeling 5 *in. by* $5\frac{1}{4}$. 2 — 1 4
*** The latter from the Lawrence and Esdaile Collections.

1605 A BEAR walking to the right
in pen; from the De Fries, Lawrence and Esdaile Collections — 4 10
6 *in. by* $4\frac{3}{4}$. 1

1606 A LANDSCAPE. A pen sketch of trees, with a rocky foreground — 1
$4\frac{1}{2}$ *in. by* 8. 1

1607 A HILLY LANDSCAPE, with buildings and trees — 2 6
pen 12 *in. by* 5. 1

554 . 3 . 0

DRAWINGS—*continued.*

1608 STUDIES OF DONKEYS
in black chalk; from the Lawrence and Esdaile Collections
$4\frac{1}{2}$ *in. by* 7. 1

1609 TWO MALES AND A FEMALE seated at a table
pen; from the West, Lawrence and Esdaile Collections
5 *in. by* $3\frac{1}{4}$. 1

1610 THE BAPTISM OF OUR SAVIOUR. In a hilly landscape, with buildings and trees, the Saviour is standing in the water, on the left St. John pouring water over his head
free pen $10\frac{3}{4}$ *in. by* $7\frac{1}{2}$. 1

1611 AN ACADEMY FIGURE seen from the back
in black and white chalk, on grey paper $13\frac{1}{2}$ *in. by* $8\frac{1}{2}$. 1

1612 DRESS OF A VENETIAN SENATOR
black chalk, on grey paper; from the Reynolds Collection
$10\frac{1}{2}$ *in. by* $16\frac{1}{2}$. 1

1613 AN OLD MAN with a large beard
free pen; from the Richardson Collection 8 *in. by* $10\frac{1}{2}$. 1

1614 RUGGIERO AND ANGELICA. Angelica on the ground lying naked to the left, the dragon in the centre, Ruggiero in the clouds on a flying dragon; a splendid landscape, with castles, a bridge, ruins, &c.
from the P. Mariette Collection 16 *in. by* 10. 1

*** This drawing has been engraved by C. Cort.

TOBIAS STIMMER.

1615 A Coat of Arms in the centre, surrounded by allegorical figures, the date 1599 and monogram in the centre at bottom
pen and indian ink 12 *in. by* 16. 1

1616 A COAT OF ARMS in the centre, surrounded by sportsmen, men, animals with rabbit hunting at the top $11\frac{3}{4}$ *in. by* 15. 1

1617 A LADY IN SPLENDID COSTUME, surrounded by ornaments in the centre, with allegorical figures on each side of the drawing, at the top a hunting party
pen washed, with date 1583 $13\frac{1}{2}$ *in. by* 16. 1

1618 DESIGN FOR PAINTED GLASS. To the left a Swiss soldier, with halbert in hand, in an ornamental border in a scroll, at the bottom the date 1583
pen finished in indian ink $9\frac{1}{4}$ *in. by* $13\frac{1}{4}$. 1

601

DRAWINGS—*continued.*

1619 A COAT OF ARMS in the centre, allegorical figures to the right, *pen* 12 *in. by* 16. 1 — 2 6

1620 A SACRIFICE, several figures 12½ *in. by* 16½. 1 — 1 6

1621 DESIGN FOR A GLASS WINDOW, a man in armour with a flag; armorial bearings; a battle at the top *in pen* 11¼ *in. by* 16½. 1 — 1

1622 A DESIGN FOR PAINTED GLASS, with figures and armorial bearings, *in pen* 11¼ *in. by* 16½. 1 — 11

MARTIN SCHOEN.

1623 A MALE AND FEMALE SAINT, ornaments, &c. *in pen* 10 *in. by* 8. 1 — 2

SNYDERS.

1624 A VENETIAN VASE, filled with fruit and flowers *pen washed with sepia; from the Richardson and Uvedale Price Collections* 14½ *in. by* 11. 1 — 1 13

TERBURG.

1625 THE MUSIC MASTER. A Lady playing on a guitar, her master standing behind her *pen and indian ink* 5 *in. by* 7¼. 2 — 7

TINTORETTO.

1626 THE BATTLE ON THE BRIDGE, VENICE. Several soldiers on a bridge fighting, a gondolier in the foreground, *pen and sepia washed, on grey paper;* on the reverse an Architectural Design 10¾ *in. by* 15½. 1 — 4

1627 THE ADORATION OF THE SHEPHERDS *pen and sepia, on tinted paper* 7 *in. by* 6½. 1 — 17

1628 MOSES RECEIVING THE TABLES OF THE LAW ON MOUNT SINAI. The Prophet is kneeling with his arm outstretched and surrounded by several figures *pen and sepia tinted* 16 *in. by* 8¼. 1 — 1 1

1629 CHRIST'S AGONY IN THE GARDEN *pen and sepia* 8 *in. by* 11½. 1 — 2 6

1630 THE LAST SUPPER *in pen and sepia* 15½ *in. by* 8½. 1 — 16

615. 1. 6

615 1 6

DRAWINGS BY RAFFAELLE—CONTINUED.

1631 A STONE BALUSTRADE, WITH FOUR CUPIDS
pen and bistre washed 11 *in. by* $6\frac{3}{4}$. 1 — 3 16

1632 A HAND LARGER THAN NATURE
pen tinted in colours; from the Collections of Sir J. Reynolds and Richardson $9\frac{1}{4}$ *in. by* $8\frac{1}{2}$. 1 — 3

1633 PORTRAIT OF A BISHOP IN HIS PONTIFICAL ROBES
from the Richardson and Roscoe Collections $6\frac{3}{4}$ *in. by* $10\frac{1}{4}$. 1 — 1 2

1634 THE HOLY FAMILY, AN OVAL
in black chalk; from the Cosway Collection $9\frac{1}{4}$ *in. by* $7\frac{1}{2}$. 1 — 5 5

*** The original picture is at Munich.

£628. 4. 6.

END OF THE NINTH DAY'S SALE.

TENTH DAY'S SALE.

MISCELLANEOUS ENGRAVINGS.

LOT					
1636	A curious Collection of Broadsides, Play Bills, Songs, &c.		4	1	
1637	Cuttings from Newspapers, Caricatures, &c.		1	6	
1638	Lithographs, by Le Comte, Valerio, &c.	9		1	
~~1639~~	The Italian Series of the Tresor de Numismatique et Glyptique				
1640	A Set of Etchings of Shipping, by Bonaventure, Peeters, *scarce*	6		2	
1641	The Heroes of Waterloo, after Knight, R.A., *unfinished proof*, with the Key	2		1	
1642	The Queen's Pets, after Landseer, by C. Lewis, *proof*	1		5	
1643	The Virgin with the Body of Our Saviour, by Nicholas Beatricius, *fine and rare*	1		1	6
1644	The Last Judgment, after M. Angelo, by Kartarius, *scarce*	1		15	
1645	St. Nicholas, after Parmigiano, by B. del Moro, *first state;* and another, by the Master of the Monogram I.H.S.	2		1	6
1646	St. Francis supported by an Angel, etched by the Canon Don Vicenzio Valeri, *very rare*	1		1	
1647	Jonah, after M. Angelo; Moses before Pharoah, &c., *one a proof*	3		2	6
1648	Portraits of Archbishop Chicheley, Sir Thomas Bodley, &c., by M. Burghers	12	1	15	
1649	The Descent from the Cross, after Correggio, by Rosaspina *first proof*	1		2	6
1650	A Set of Etchings, Views in Holland, by Roghman	1		7	
1651	The Little La Tombe, by Rembrandt, *fine*	1	1	10	
1652	The Castle of Zuylen, by Roghman	1		6	
1653	Katherine de Medicis; Mary Queen of Bohemia; Isabella, Queen of Charles V., all by Martin Rota, *scarce*	5		11	
			11	9	0

	1		1654	The Rape of Helen, after Raffaelle, by Ravenna, *fine* 1
	12		1655	A prancing Horse on a Sea Shore, after Stradanus, by Hieronimus Wierix, *rare* 1
	2	6.	1656	A Female with Pierot, scarce etching by Watteau 1
	6		1657	Etchings by Zeeman, Views of Paris, *fine* 8
	1	6	1658	Nos. 2, 3, 4, 7, Etchings by Zeeman, Views in Amsterdam 4

NIELLI WORKMANSHIP.

2	10		1659	A very beautiful Arabesque, very early and most rare 1
2	10		1660	A small Arabesque, *similar to the last lot* 1
1	15		1661	A small square Ornament, very rare 1

MARC ANTONIO RAIMONDI—continued.

	19		1662	Adam and Eve driven out of Paradise, after Raffaelle *a very good impression, but slightly damaged* 1
	9		1663	Virgin and Child in the Clouds; the Assembly of the Gods, by A. Veneziano; &c. 10
3	3		1664	The Three Holy Women going to the Sepulchre, after M. Angelo (*B.* 33) 1
3			1665	Notre Dame à l'Escalier (*B.* 14, 65), *fine* 1
2	10		1666	La Vierge au Bras nu, *very fine impression, but damaged* 1
	12		1667	The Lucretia, after Raffaelle 1
	1	6	1668	The Triumph of Trajan 1
1			1669	The Triumph, after Mantegna, *a copy, very fine* 1
	12		1670	Various Mythological and other subjects 17
	7		1671	The Young Olympus, seated on the trunk of a tree, with Pan's pipes in his hand (*B.* 309), *fine* 1
	8		1672	The Parnassus, after Raffaelle, *fine* 1
2	5		1673	A naked Female standing by the side of a Satyr a most curious and rare print, in Marc Antonio's first manner, *undescribed* 5 *in. by* 7½. 1
	15		1674	A curious Collection of Copies of the Dance of Cupids, Copy A of *Bartsch*, &c. 12
3	3		1675	Les Grimpeurs, after Michael Angelo 1
	5		1676	The "Quos Ego," after Raffaelle, *before the retouch* 1
5			1677	Jupiter and Cupid, and the Graces, after Raffaelle, from the Ghigi Palace 2
20			1678	The Galatea, after Raffaelle *from Sir M. Sykes's Collection; fine and rare* 1

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			63	16	6
1679	Judgment of Paris, after Raffaelle, *before the retouch*	1	.	6	.
1680	CLEOPATRA REPOSING, AFTER RAFFAELLE, *very fine*, with the Copy	2	45	.	.
1681	LA FEMME PENSIVE (*B.* 460), *Marriette Collection*, 1693, *and R. Ford, very fine;* with Copies A and B	3	4	4	.
1682	LEO X. and ADRIAN VI. (*B.* 493 and 495), pasted on the same sheet are several Portraits of Popes, engraved by M. Antonio or in his School, *the first two described are splendid impressions*	11	5	.	.
1683	Popes, as above, *undescribed by Bartsch*	9	3	.	.
1684	Young Man with a lantern, after Raffaelle (*B.* 384)	1	.	3	.
1685	THE SEVEN VIRTUES, in niches, after Raffaelle, *fine*	1	4	4	.
1686	PHILOSOPHY, after Raffaelle, *fine*	1	5	.	.
1687	Le Bâton Courbé, after Francia	1		18	.
1688	PEACE, REPRESENTED BY A FEMALE, A WINGED GENIUS OFFERING HER AN OLIVE BRANCH AN UNFINISHED PROOF, *touched on in pen by Marc Antonio himself*	1	31	.	.
1689	The Portrait of Aretino, after Raffaelle	1	6	18	.
1690	Another, *more modern impression*	2		2	6
1691	THE FAÇADE, WITH CARYATIDES, AFTER RAFFAELLE IN THE FINEST CONDITION, WITH A SMALL MARGIN	1	1	16	.
1692	The Frontispiece to the Work on Ancient Statues	1	2	.	.
1693	The Passion of Christ, after A. Durer	29	15	.	.
1694	Odd Plates to the above	20	1	10	.

AGOSTINO VENEZIANO.

1695	PETRUS ARETINUS, in profile, *scarce*	1	1	9	.
1696	THE SPASIMO, after Raffaelle *first state, with the date* 1517, *scarce*	1	.	6	.
1697	A Young Man seated on a bank (*B.* 451)	1	.	2	6
1698	The Israelites collecting Manna, after Raffaelle	1	.	2	.
1699	The Battle Piece, after Raffaelle	1	.	3	.
1700	Philosophy (*B.* 374)	1	.	2	6
1701	Pope Paul III., in profile	1	.	12	.

MARCO RAVENNA.

1702	Female extracting a thorn from her foot, after Raffaelle *first state*	1	4	.	.
1703	Venus rising from the Sea, after Raffaelle, *first state*	1	3	.	.
1704	The same, with the retouched plate	2	.	4	.

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199	19			
	6		1705	An Ornamented Frieze, with Cupids 1
	5		1706	The set of the Apostles, with the Saviour, after Raffaelle 13

ENEAS VICUS.

	11		1707	The Annunciation, after Raffaelle, *very fine* 1
4	2	6	1708	Designs for Vases, *fine* 16
5	5		1709	Designs for Vases, *very fine* 16
	18		1710	The Academy of Baccio Bandinelli, *first state*; &c. 2
3	5		1711	Portraits of Illustrious Italian Poets, &c. 25
2	10		1712	A similar lot 18
3	4		1713	A Female seated in a Chamber resting on her hand, an angel carrying a cross in the sky, after Raffaelle; &c. 3
1			1714	Italian and other Costumes, represented by small full-length figures 52
4			1715	Portrait of Charles V., in an ornamental border, after Titian *fine* 1
3	15		1716	Esaias, after Michael Angelo, *fine*; the same, *proof before the borders were finished, not described* 2
	3		1717	Pope Alex. VII., by Visscher; Pallavicini, after Titian, by De Jode, *proof* 2

DRAWINGS BY G. VERTUE.

	15		1718	VIEW OF ETON, *in pen and sepia* 18 *in. by* 11. 1
2	10		1719	THE OXFORD ALMANACK for 1735, *pen and indian ink* 1
3	3		1720	BISHOP MORLEY, with the border by Gravelot *in water colours; from Horace Walpole's Collection* 9 *in. by* 14. 1
4			1721	WILMOT EARL OF ROCHESTER, with the border by Gravelot *in water colours; from H. Walpole's Collection* 8¾ *in. by* 14½. 1
1	8		1722	PORTRAIT OF GEORGE EARL OF HALIFAX, whole length, in his Robes of the Garter *pen washed in sepia, on grey paper; from H. Walpole's Collection* 10½ *in. by* 16. 1
4			1723	SAMUEL BUTLER *in water colours; from H. Walpole's Collection* 1
4			1724	HON. R. BOYLE *in water colours; from H. Walpole's Collection* 9 *in. by* 14½. 1
1	12		1725	HON. R. BOYLE, seated at a table, holding a book *highly finished in water colours; from H. Walpole's Collection* 4¾ *in. by* 6½. 1

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DRAWINGS—*continued.*

1726 PORTRAIT OF GEOFFRY CHAUCER
in sepia; from H. Walpole's Collection $7\frac{3}{4}$ *in. by* $10\frac{1}{4}$. 1 — 1 2

1727 SIR JACOB ASTLY, in armour
in black and coloured chalks; from H. Walpole's Collection $8\frac{1}{2}$ *in. by* $12\frac{1}{2}$. 1 — 4

THOMAS WYCK.

1728 A VIEW OF WHITEHALL from the Park
pen and sepia 27 *in. by* 9. 1 — 2 3

1729 HAMPTON COURT PALACE from the Park
in pencil $11\frac{1}{4}$ *in. by* $6\frac{1}{2}$. 1 — 2 6

1730 HAMPTON COURT PALACE from the Gateway
pencil, washed with indian ink $11\frac{1}{4}$ *in. by* $6\frac{1}{2}$. 1 — 7

1731 PART OF HAMPTON COURT towards the River
pen and indian ink $11\frac{1}{4}$ *in. by* $6\frac{1}{2}$. 1 — 7

1732 VIEW OF THE OLD WATERHOUSE, WITH ST. PAULS before the fire
washed in sepia $13\frac{1}{4}$ *in. by* $8\frac{3}{4}$. 1 — 5

1733 A GENERAL VIEW OF WINDSOR CASTLE, with the Round Tower, St. George's Chapel, &c.
pen washed in indian ink 14 *in. by* 8. 1 — 2 10

1734 VIEW OF WINDSOR CASTLE from the Town
pen and indian ink $13\frac{3}{4}$ *in. by* 9. 1 — 2 6

1735 WINDSOR CASTLE, looking from the Round Tower
pen and indian ink $13\frac{3}{4}$ *in. by* $6\frac{3}{4}$. 1 — 1 1

1736 VIEW ON THE THAMES near Isleworth
pen washed $13\frac{3}{4}$ *in. by* $6\frac{1}{2}$. 1 — 11

1737 VIEW OF WHITEHALL from the River
in pencil 13 *in. by* $6\frac{1}{2}$. 1 — 2

261 13 0

DRAWINGS—*continued.*

ANTONIO VANDEN WYNGAERDE, 1558.

The following Drawings were executed at the expense of the famous Printer, PLANTIN of Antwerp; the English portion of the Collection is now in the Bodleian Library, Oxford, being part of the Illustrations to the "SUTHERLAND CLARENDON."

1738 VIEW OF THE CHURCH OF CORDOVA AND ENVIRONS
pen and sepia tinted; signed "Ant. Vanden Wyngaerde, 1567" 68 *in. by* 11. 1

1739 THE TOWN AND BRIDGE OF VALENCIA
in pen 34 *in. by* 6. 1

1740 THE TOWN AND ENVIRONS OF JAEN
signed "Ant. Vanden Wyngaerde, 1567" 39 *in. by* 12. 1

1741 VIEW OF GRANADA, *pen* 38 *in. by* 6½. 1

1742 VIEW OF ANTIQUERA, *pen* 33 *in. by* 10½. 1

1743 VIEW OF CAMORA, with the surrounding Country
pen, signed "Ant. Vanden Wyngaerde, 1570" 1

1744 VARIOUS VIEWS IN SPAIN 5

1745 VIEW OF MOUNT SERAT, with sketches of Antiquities 1

1746 VARIOUS VIEWS IN THE LOW COUNTRIES 5

1747 VIEW OF CUENEO IN SPAIN
pen 50 *in. by* 8½. 1

1748 A SPANISH CASTLE, *pen tinted* 10 *in. by* 7. 1

1749 COLISEO DI SIBELINO
in pen, "A. W." 11½ *in. by* 4. 1

1750 VIEW OF BAJEZA, *pen* 43 *in. by* 8. 1

1751 IL CASTELLO DI CHALINA, *pen* 28 *in. by* 8½. 1

1752 VIEW OF VILLA DEL REY, with sketches of Antiquities
pen 44 *in. by* 11½. 1

1753 VIEW OF XERES DE LA FONTIERA
pen 46 *in. by* 10. 1

1754 GENERAL VIEW OF GRANADA and Environs
pen 56 *in. by* 12. 1

1755 VIEW OF DARACHA and surrounding Mountains
pen washed; signed "Ant. Vanden Wyngaerde, 1563" 33 *in. by* 11. 1

1756 VIEW OF TORDESELLA, *pen* 29 *in. by* 6. 1

26 6 13

DRAWINGS BY TITIAN—CONTINUED.

1757 MALE AND FEMALE PEASANTS DANCING
pen and bistre; ex. coll. H. Hamel 9¼ *in. by* 4½. 1 — 1 5

1758 A LANDSCAPE; charming sketch, *in free pen*, of five lovely children; in the foreground, a hilly landscape, with buildings and trees in the distance 8 *in. by* 10. 1 — 1 15

1759 THE PRODIGAL SON. He is seated to the right, leaning his head on his hand, with the swine in the centre; mountains in the background
pen washed; from the Lawrence and Esdaile Collections 1 — 1 11

1760 A BISHOP, full length, kneeling, with an open book in his hand
black and white chalk, tinted, on grey paper; from the Lawrence and Esdaile Collections 9½ *in. by* 13. 1 — 1 12

1761 A YOUNG PAGE, kneeling, and holding in his hand a Venetian Doge's cap, *black and white chalk, tinted* 1 — 1 1

1762 A LANDSCAPE; an Italian town in the distance; a decayed tree in the foreground, with rocks
pen, slightly tinted; from the Lawrence and Esdaile Collections 16 *in. by* 10. 1 — 1 7

1763 A PORTRAIT RESEMBLING DON JOHN OF AUSTRIA. The Hero of Lepanto, a cap on his head with small ruff
slight pen 6 *in. by* 9½. 1 — 1 1

1764 EIGHT KNEELING FIGURES IN THE ACT OF PRAYER, in an ornamented architectural chamber
in pen 10 *in. by* 9¾. 1 — 3 6

1765 A MAN PRAYING
in black and white chalk, on grey paper; from the Reynolds, Lawrence, and Esdaile Collections 5¼ *in. by* 6. 1 — 1 12

DRAWINGS BY CLAUDE—CONTINUED.

1766 A VIEW OF A TOWN in the distance; rock and trees in the foreground; on the reverse, a sketch in pen of a Plant
in pen and sepia, highly finished; from T. Hudson's Collection 5¾ *in. by* 4¾. 1 — 2 11

1767 A VIEW OF THE TIBER, rocks in the foreground
a charming drawing in pen and indian ink; signed "Claude Lorraine;" from the Collections of Lawrence and Esdaile 7 *in. by* 4½. 1 — 3

286 14 0

DRAWINGS—*continued.*

1768 A LANDSCAPE, with Roman Ruins
washed in sepia 7½ *in. by* 4¾. 1

1769 A LANDSCAPE, with four sheep and a lamb browsing in the foreground, a large flock of sheep in the distance; at the top, to the right, the date 1674; at the back, in the artist's writing, "Claudio, 1648, Roma"
a highly finished drawing in sepia, heightened with white 10½ *in. by* 7½. 1

1770 BOATS AND SHIPPING
free pen washed 8 *in. by* 5. 1

1771 THREE BULLS AND A BOAR, a distant mountain and trees to the right, *free pen and sepia* 6½ *in. by* 5. 1

1772 A MAN, seated by the side of a Ram
slight pen on grey paper 4½ *in. by* 3. 1

1773 FIVE SAILORS conversing, *in pen* 6¾ *in. by* 7. 1

1774 A CHAPEL IN ST. PETER'S, with the Pope's throne
in pen 6 *in. by* 3¾. 1

1775 MOUNTAINOUS SCENERY, with a fine open country; studies of plants in the foreground, and two females in conversation 1

1776 THE DANCING PEASANTS in a landscape; a building on a rock in the distance; one of the females holding a tambourine and playing the flute
chalk washed; from Lord Spencer's Collection 10¼ *in. by* 7. 1

*** At the back is written "à Monsieur Courtois à Paris, Claude Gelée dit Lorraine, 1665."

1777 THE TEMPLE OF VESTA; the sea in the distance; on the right, the remains of a Roman temple; in the middle distance, a rising ground. The Temple of Vesta and trees in the centre
highly finished, pen washed; from the Collections of Thomas, Hudson, Willet, and Esdaile 8¾ *in. by* 6¼. 1

DRAWINGS BY VANDYCK—CONTINUED.

1778 DON ANTHONIUS DE ZUNIGA (with the Engraving)
a finished drawing in black chalk, washed 6 *in. by* 8½. 2

1779 PORTRAIT OF JOANNES DE WAEL
in black chalk; from the Bouverie and Richardson Collections 5 *in. by* 6¼. 1

343 . 6

DRAWINGS—*continued.*

1780 STUDY OF A MAN seated
in black chalk on grey paper; from the Collections of Sir J. Reynolds and Thomas Hudson $10\frac{3}{4}$ *in. by* $13\frac{3}{4}$. 1 . 7 .

1781 THE INFANT ACHILLES PRESENTED TO THETIS
pen and bistre, slightly tinted $7\frac{1}{4}$ *in. by* $10\frac{3}{4}$. 1 5 5

1782 PORTRAIT OF A LADY
study on grey paper, in black chalk heightened with white; from the Collection of Lord Spencer $9\frac{1}{4}$ *in. by* 14. 1 1 2

1783 PORTRAIT OF A LADY, *sketch in black chalk;* on the reverse a Portrait of a Lady seated, *pen and bistre washed; from the Collection of Sir J. Reynolds* $5\frac{3}{4}$ *in. by* $8\frac{1}{4}$. 1 . 14 .

1784 PROFILE OF A GIRL
black chalk washed, on grey paper $8\frac{3}{4}$ *in. by* $10\frac{1}{4}$. 1 . 11 .

1785 PORTRAIT OF ANTONIUS CORNELISSEN
a beautiful drawing in chalk, on brown paper $6\frac{3}{4}$ *in. by* 8. 1 20 . .

1786 A LANDSCAPE. A tree in the centre of the drawing, with a river in the distance, and a female figure to the right
highly coloured, a very fine specimen of the artist $7\frac{1}{2}$ *in. by* $11\frac{1}{4}$. 1 1 15

1787 A FOREST SCENE, Trees, &c.
a water colour drawing, on grey paper $8\frac{1}{2}$ *in. by* $10\frac{1}{2}$. 1 4 4

1788 LANDSCAPE, a delicate and graceful Sketch, and Trees
highly washed in bistre, signed A. Vandyke $8\frac{1}{4}$ *in. by* $3\frac{1}{4}$. 1 . 13 .

1789 Study of a Hand and Arm, *in black chalk;* on the reverse two Angels, *in pen and bistre* $7\frac{1}{4}$ *in. by* $9\frac{1}{4}$. 1 . 19 .

RICHARD WILSON—*continued.*

1790 CASTLE OF ST. ANGELO, ROME
on grey paper, black chalk; from the P. Sandby and Esdaile Collections $15\frac{1}{2}$ *in. by* 10. 1 . 2 .

1791 CASTLE OF ST. ANGELO, ROME
black chalk, on grey paper; from the Sandby and Esdaile Collections $15\frac{1}{2}$ *in. by* $9\frac{1}{2}$. 1 . 2 .

1792 THE VILLA NEGRONI, ROME
black chalk, on grey paper; from the Sandby and Esdaile Collections $15\frac{1}{2}$ *in. by* 10. 1 . 8 .

1793 THE TEMPLE OF PEACE, ROME
black chalk, on grey paper; from the Sandby and Esdaile Collections $15\frac{1}{2}$ *in. by* 10. 1 . 1 6

379 . 4 . 0.

379 4.

DRAWINGS—*continued.*

1794 VIEW IN THE ENVIRONS OF ROME; two figures to the right, with studies of trees 15 *in. by* 19. 1

1795 OUR SAVIOUR WITH THE DISCIPLES AT EMMAUS. Three figures in the centre, surrounded by trees, buildings, &c. *in black chalk, on grey paper* 19 *in. by* 11. 1

1 4

DRAWINGS OF RAFFAELLE—*continued.*

1796 HEAD OF A YOUNG MAN IN A SINGULAR CAP. *in black chalk* $7\frac{1}{4}$ *in by* 10. 1

11

1797 HEAD OF A YOUNG MAN *in black chalk; from the Collections of Roscoe and Heber* 8 *in. by* 10. 1

2 18

1798 HEAD OF A BOY, WITH TWO CHIMERICAL FIGURES *in pen* $7\frac{3}{4}$ *in. by* $5\frac{1}{2}$. 1

1

1799 FIVE HIGHLY FINISHED STUDIES OF HEADS, *on prepared paper, heightened with white;* A BEAUTIFUL YOUNG FEMALE, holding a book in her hand; a Young Man; and two Old Men. On the reverse a highly finished drawing of the Virgin and Child, *heightened with white* $7\frac{1}{4}$ *in. by* $11\frac{1}{2}$. 1

39

DRAWINGS BY LEONARDO DA VINCI.

1800 PORTRAIT OF LUDOVICO SFORZA, CALLED "THE MOOR," A HIGHLY FINISHED DRAWING (LIFE SIZE) *in black chalk washed* 9 *in. by* 14. 1

54

1800* GIOVANNI GALEAZZO, DUKE OF MILAN, A BEAUTIFUL HEAD OF A YOUNG MAN IN A CAP AND FLOWING HAIR *black chalk washed, heightened with white; from the Collection of Sir P. Lely* $10\frac{1}{2}$ *in. by* 11. 1

82

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END OF THE TENTH DAY'S SALE.

ELEVENTH DAY'S SALE.

FRENCH TOPOGRAPHY,

Illustrating Madame de Sevigné's Letters.

LOT					
1801	Various Views in Paris, Provence, &c., *some in colours*	100	.	2	.
1802	Coloured and Plain Views, various	100	.	1	.
1803	Views in the South of France, &c.	100	.	1	.
1804	Miscellaneous, Paris, Franche-Comté, &c.	100	.	2	.
1805	Various, Paris, &c.	100	.	1	.
1806	A similar lot	100	.	1	.
1807	Views in Auvergne, Provence, &c.	100	.	1	.
1808	Plan of Paris, by Gomboust, in nine sheets, engraved by Bosse *scarce*	1	.	1	6

TOPOGRAPHY OF HOLLAND, LOW COUNTRIES, AND GERMANY.

1809	Historical Pieces, Revolutions, Battles, Fires, &c.	29	.	12	.
1810	A Large View of Amsterdam, on several sheets; and a curious old View of Liège	2	.	13	.
1811	Large Views of Rotterdam, Amsterdam, the Hague, &c.	5	.	15	.
1812	Historical Pieces relating to the Low Countries, France, &c. *some scarce*	14	1	10	.
1813	The Murder of the De Witts; Execution of Counts Aigremont and Horn, by Benoist Rigaud; A Tournament; and the Synod of Dort	5	1	17	.
1814	Views and Plans of Brussels, Antwerp, &c.	100	.	1	.
1815	Views and Plans in the Low Countries, &c.	100	.	1	.

5 19 6

	1	6	1816	Views and Plans in Holland, &c.	100
	2	.	1817	M. de Saussure crossing Mont Blanc *highly finished in colours*	2
	2	.	1818	Views, Plans, &c., in Germany and the Low Countries	100
1	2	.	1819	Gothic Cathedrals, Vienna, Strasburg, Rheims, &c. *several scarce*	17
1	.	.	1820	Malines, by Hollar, in outline; and various Dutch and German Gothic Churches	24
	1	.	1821	Interiors and Exteriors of Cathedrals, in lithography, by Quaglio	12
	1	6	1822	Interiors and Exteriors of Cathedrals, &c., various	50
	2	6	1823	Battles, Sieges, Plans, &c., relating to Germany and the Low Countries	50
	5	.	1824	Battles, Executions, and Historical, various	23
	5	.	1825	Views of Cologne, Saltzburg, Copenhagen, &c.	59
	17	.	1826	Ancient and Modern Views of Heidelberg, The Great Tun, &c.	12
	1	.	1827	Maps, Views, Plans, &c., of Germany and the North	100
	1	.	1828	Etchings, Views in Munich, by Quaglio, &c.	10
	1	.	1829	Views in Cobourg, Vienna, the Rhine, &c.	100
	1	6	1830	Views and Plans of Berlin, Dresden, Nuremburg, &c.	80
	1	6	1831	Ancient Views and Plans of Germany and Holland	100
	4	.	1832	Ancient Dutch and German Views, Plans, &c.	92
	1	.	1833	Views of Gothic Castles and other Buildings in Germany, by Quaglio	14

ITALIAN TOPOGRAPHY.

	2	.	1834	The Campanile at Venice, after Canaletto, by Lewis, *proofs*	5
	5	.	1835	Plans, Views, and Buildings of Padua, Brescia, Mantua, Como, &c.	58
	2	6	1836	Views, Plans, and Antiquities of Vicenza, Padua, Verona, &c.	30
	5	.	1837	An interesting Collection of Views, Plans, and Buildings of Milan, several of the Cathedral, &c.	65
	3	.	1838	Plans, Views, and Buildings of Genoa, Modena, Turin, &c.	72
	5	.	1839	The Rialto and Views of Canals, Palaces, &c., at Venice	33
	11	.	1840	View of the Bucentaur, Canals, Palaces, &c., at Venice	30
	9	.	1841	The Doge's Palace at Venice, The Bucentaur, &c.	40
	1	6	1842	Views of Cities, Churches, &c., in Italy, by Modern Engravers	43

			17	14	
1843	Views in the Neighbourhood of Rome and Naples, after Hackaert, by Gmelin, &c.	11	.	1	.
1844	Views and Plans of Naples, Sicily, &c.	57	.	1	6
1845	Views and Plans of Rome, Interiors and Exteriors of Churches, &c.	50	.	3	6
1846	Views of Naples, Sicily, the Vallambrosa, &c.	17	.	2	6
1847	A Curious Old Plan of Rome, with Portraits of all the Popes and Roman Emperors, Exterior and Interior of St. Peter's, &c.	16	.	2	6
1848	Ancient Buildings, Plans and Views of Rome	50	.	4	6
1849	Plans, Views, &c., of Ancient Rome	50	.	1	6
1850	Antiquities, Plans, &c., of Rome	50	.	2	6
1851	Plans and Views of Italy, various	100	.	1	.
1852	Plans and Views of Rome and the Coliseum	60	.	2	.
1853	Ancient Buildings, Plans and Views of Rome	50	.	8	.
1854	Ancient Churches, Views of Rome, &c.	70	.	3	6
1855	Plans and Views of Italian Cities, Buildings in Rome, &c.	50	.	4	6
1856	Views and Plans of Sicily, Naples, Rome, &c.	80	.	11	.
1857	Views in Rome, in outline	91	.	1	.
1858	A Curious Collection of Papal Processions, Progresses, Consistories, &c.	33	.	12	.
1859	Historical Pieces, Tournaments, &c.	19	.	14	.
1860	Architectural and Antiquarian Views in Rome, &c.	100	.	1	6
1861	Views and Antiquities in Rome, &c.	100	.	2	6
1862	A similar lot	100	.	3	.
1863	Antiquities and View of Sicily, Rome, &c.	100	.	1	.

TOPOGRAPHY OF SPAIN AND PORTUGAL, &c.

1864	Plans, Views of Buildings, Cities, Historical Pieces, &c.	44	.	15	.
1865	Views of Buildings and Cities in Spain, by Louis Meusnier	55	1	8	.
1866	Views of Cities, Buildings, and Churches	32	.	1	.
1867	Ancient Views of the Escurial, Granada, &c.	13	1	2	.
1868	Views in Greece, &c.; The Parthenon, by Cockerell; &c.	11	.	1	.
1869	A large Plan of Adrian's Camp, Plans of Bologna, Rome, &c.	3	.	2	6
1870	A long View of the Falls of Niagara, after Graham, by Lewis	1	.	1	.
			20.	9.	0.

THE WORKS OF JULIO BONASONE.

*** The numbers refer to Bartsch, Vol. XV.

ANCIENT TESTAMENT.

1871 THE CREATION OF EVE, after Michael Angelo *most brilliant impression, with large margin* (*B.* 1) 1

1872 Adam and Eve with the Serpent (2); Adam tilling the ground (3) 2

1873 Noah leaving the Ark, after Raffaelle (4), *very fine;* with the counter proof 2

1874 The Manna in the Desert, after Parmigiano (5), *very fine* 1

1875 The Cup found in Benjamin's Sack (6), with the Copy; Judith and Holofernes, after Parmigiano (7) 3

1876 JUDITH AND HOLOFERNES, after a design supposed by Raffaelle (8), *first state, before the plate was cut, very rare;* and the state described by Bartsch 2

1877 JUDITH AND HOLOFERNES, after Michael Angelo (9) *before the address* 1

1878 The same, *with Lafrerii's address, large margin* 1

NEW TESTAMENT.

1879 The Shepherd's Offering, after Julio Romano (38), *very fine* 1

1880 The Adoration of the Shepherds, from Bonasone's own design (39), with a counter proof 2

1881 OUR SAVIOUR IN THE GARDEN OF OLIVES (40), after Titian *very fine and scarce* 1

1882 Jesus Christ appearing to St. Peter, after Raffaelle, *fine* 1

1883 OUR SAVIOUR ON THE CROSS, after Titian (42), *scarce* 1

1884 JESUS CHRIST GIVING UP THE GHOST, after Michael Angelo *first state* (*vide Dr. Wellesley's remarks*), *with the unfinished sky, perhaps unique* 1

1885 The same, as described by Bartsch 1

1886 Another impression 1

1887 ENTOMBMENT OF OUR SAVIOUR, after Titian (44), the upper part of the sky unfinished, *undescribed by Bartsch, very rare; from Sir M. Sykes' collection* 1

1888 Another, *before the shading on the right hand top of the print* 1

			£	s.	d.
1888*	The state as described by Bartsch	1			
1889	THE RESURRECTION, after Titian (45) *curious first state, undescribed, with the sky behind the Saviour left in white; perhaps unique*	1		2	
1890	The same, as described by Bartsch	1		1	

SUBJECTS OF THE VIRGIN.

1891	THE HOLY FAMILY (46), from Bonasone's own design, *scarce*	1		3	6
1892	THE VIRGIN CONTEMPLATING THE HOLY GHOST (49), from Bonasone's own design, *proof before the border;* and a fine impression with the border	2		7	
1893	THE VIRGIN FAINTING IN THE ARMS OF THE THREE HOLY WOMEN, after Raffaelle, *rare*	1		11	
1894	THE VIRGIN SEATED, WASHING THE FEET OF OUR SAVIOUR (51), an Angel and two females attending, after Julio Romano *rare*	1	3		
1895	A similar subject to the above (52), but reversed, *very rare*	1		4	
1896	THE VIRGIN SEATED AT THE FOOT OF THE CROSS, WITH THE BODY OF OUR SAVIOUR ON HER LAP (53), engraved from the Michael Angelo group sculptured for St. Peter's *fine, and very rare, with large margin*	1		4	
1897	Virgin and Child, with the Magdalen and St. John (54), after Parmigiano; and two copies	3		1	6
1898	The Virgin with the Infant Jesus, after Raffaelle (56)	1		1	6
1899	THE VIRGIN AND CHILD, WITH ST. BERNARD AND ST. JEROME (57), after Parmigiano, *scarce*	1		7	
1900	THE VIRGIN AND CHILD AT THE FOOT OF A PALM TREE, after Raffaelle (59), *fine, with large margin*	1	1	9	
1901	The Virgin weeping over the body of our Saviour, after Raffaelle (60)	1	2	10	
1902	The Virgin and Child, in a landscape, with St. Jerome and St. Petronella (61), after Parmigiano	1		2	6
1903	The Virgin and Child, seated in the clouds (62), after Parmigiano, *a most brilliant impression*	1		1	6
1904	THE VIRGIN, SEATED AMONGST RUINS, WITH THE SAVIOUR, ST. JOSEPH AND ST. JOHN, after Raffaelle (63), *most rare*	1	1	1	
1905	The Virgin, seated at the foot of the cross, with two Angels supporting the body of our Saviour (64), after M. Angelo	1	1	18	
1906	ST. ELIZABETH KNEELING, HOLDING ST. JOHN, WITH THE VIRGIN, SAVIOUR, AND ST. JOSEPH, after Raffaelle (65) *very fine; one of the rarest of Bonasone's works*	1	1	15	
			£40		

1907 VIRGIN SEATED ON A THRONE, THE INFANT CHRIST SLEEPING, HIS HEAD RESTING ON HER KNEE, WITH ST. JOSEPH AND ST. JOHN, after Michael Angelo (66), *scarce;* with a reversed copy 2

1908 Virgin, seated on the ground near a tree, suckling the Saviour, after Titian (67), *scarce, with large margin;* with the counter proof 2

1909 THE VIRGIN, WITH ST. ELIZABETH, AND OTHER RELATIONS OF JESUS CHRIST, after Julio Romano (68), *scarce* 1

1910 The same, *printed on grey paper* 1

1911 Virgin and Child, with St. Catherine, after Parmigiano (47); and two copies 3

1912 The Virgin reposing under a tree, holding the Saviour in her arms, with St. Joseph and St. John, in a landscape, after Titian (69), *with large margin* 1

SUBJECTS OF SAINTS.

1913 St. Paul with the Dragon, after Perino del Vaga (70), *fine, with very large margin* 1

1914 ST. CECILIA, WITH ST. PAUL AND THE MAGDALEN, after Raffaelle (74), *proof before the date, fine and rare* 1

1915 The Birth of St. John the Baptist, after Pontormo (76) 1

1916 THE SAME, IN THE FIRST STATE, *proof before the name of Lafrerii, fine, from the Mariette collection* 1

1917 St. George and the Dragon, after Julio Romano (77), *rare* 1

1918 A PROPHET AND SIBYL, after Michael Angelo (78) *fine and rare* 1

1919 Figure of a Man bearing a Cross, from the Last Judgment (79), after Michael Angelo 1

1920 THE LAST JUDGMENT, AFTER MICHAEL ANGELO (80) PROOF BEFORE ANY LETTERS, MOST RARE 1

1921 The same, *in the first state* 1

1922 The same, *with address of Salamanca* 1

HISTORICAL SUBJECTS.

1923 CLELIA CROSSING THE TIBER, after Polidoro (83), *first state* 1

1924 The same, *with Lafrerii's address* 1

1925 Constantine's Victory over Maxentius (84), after a design of Raffaelle 1

1926 The Introduction of the Wooden Horse into Troy (85), after Primaticcio 1

ANCIENT DRAWINGS—CONTINUED.

PAOLO VECELLI.

1927 A YOUNG MAN, in the costume of the period, a cap on his head, *pen and sepia washed* $4\frac{1}{2}$ *in. by* 7. 1

VEROCCHIO.

1928 THE SAVIOUR. Two figures, one a study for our Lord; on the reverse, Figures and Animals *pen and sepia* $6\frac{1}{2}$ *in. by* 10. 1

W. VANDEVELDE—CONTINUED.

1929 FRESH WEATHER, with Dutch Shipping *pen and indian ink* $8\frac{1}{4}$ *in. by* $5\frac{1}{2}$. 1

1930 VIEW ON THE DUTCH COAST, with boats, fishermen, &c. *pen washed* 16 *in. by* $9\frac{1}{2}$. 1

1931 FISHING AND SAILING BOATS, in fresh weather *pen and indian ink* $9\frac{1}{2}$ *in. by* $6\frac{1}{4}$. 1

1932 DUTCH FISHING BOATS *black chalk; from the Sandby collection* 19 *in. by* 14. 1

1933 A SHIP AND FISHING BOATS, in a fresh breeze *pencil* 8 *in.* by 8. 1

1934 A SEA FIGHT, IN 1666, BETWEEN THE DUTCH AND ENGLISH FLEETS *slight sketch in black chalk* 16 *in. by* 6. 1

1935 SHIPPING, *slightly tinted pen and pencil* 16 *in. by* $6\frac{1}{4}$. 1

1936 DUTCH FISHING BOAT *pen and pencil, slightly washed* 8 *in. by* $5\frac{3}{4}$. 1

1937 A MAN-OF-WAR, and other vessels, on the Dutch coast *pen and pencil* $8\frac{1}{4}$ *in. by* $4\frac{3}{4}$. 1

DRAWING BY CLAUDE.

1938 RUINS in the distance, and a cart in the foreground *from T. Hudson's Collection* $4\frac{3}{4}$ *in. by* $3\frac{3}{4}$. 1

DRAWINGS BY TITIAN—CONTINUED.

1939 THE MILL. On a rising ground, in the centre a mill with rocks and trees *pen; from R. Holditch's Collection* 8 *in. by* 9. 1

DRAWINGS—*continued.*

1940 MARY MAGDALEN. In the centre a small waterfall, to the right the Magdalen is seated in extacy, to the left rocks and tress
from the Collections of Cosway and Holditch 10¾ *in. by* 7½. 1

1941 THE HOUSE OF TITIAN AT CADORE. In the centre a tower; to the right a small church; to the left, water, over which is a one-arched bridge, *pen* 12 *in. by* 5½. 1

1942 Two FIGURES, male and female, kneeling in the centre of the composition; Italian buildings in the background
pen; from the West, Lawrence and Esdaile Collections 8¼ *in. by* 9. 1

1943 ENTRANCE TO A WOOD, studies of trees, &c.
in pen 12½ *in. by* 8½. 1

1944 A PROCESSION, PROBABLY A HUNTING PARTY OF THE COURT OF CHARLES V, and ten ladies and gentlemen on horseback, one with a falcon on his wrist
pen; from the Lely, Lawrence and Esdaile Collections 16 *in. by* 6¼. 1

1945 THE PETER MARTYR. A sketch for this subject differently treated from the picture; four figures to the right, in the middle of a forest
free pen; from the Lawrence, De Fries and Esdaile Collections 15 *in. by* 9½. 1

1946 A WATER MILL. A rocky landscape with buildings
pen; from the Cosway Collection 10 *in. by* 7½. 1

1947 TWO EMPERORS, in conversation
black and white chalk; from the Lawrence and Esdaile Collections 7½ *in. by* 10½. 1

1948 ABRAHAM'S SACRIFICE
in black and white chalk on grey paper; from the Lely, Lawrence and Esdaile Collections 10 *in. by* 9. 1

DRAWINGS BY VANDYCK—CONTINUED.

1949 A LANDSCAPE. An open country with trees
on grey paper, in water colours 15½ *in. by* 9½. 1

1950 THE SAVIOUR AND ST. JOHN THE BAPTIST, *in sepia, with the painter's autograph,* 12¼ *in. by* 9¼; at the back are some architectural sketches in pen

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DRAWINGS—*continued.*

1951 PORTRAIT OF RUBENS
pen washed; from the Collection of Van Haken $7\frac{1}{4}$ *in. by* $10\frac{3}{4}$. 1 — 10

1952 PORTRAIT OF THE ARCHDUKE FERDINAND
in black chalk, on brown paper; from the Collections of Sir Joshua Reynolds and Thomas Hudson $9\frac{1}{4}$ *in. by* 14. 1 — 2

1953 FULL-LENGTH PORTRAIT OF THE PRINCE OF WALES, afterwards Charles II, *in black chalk, on grey paper;* at the back is a Study of a Lady, *in chalk,* from a Venetian picture
from the Collections of Sir Joshua Reynolds and Thomas Hudson 1 — 2

1954 PORTRAIT OF THE DUKE OF YORK, afterwards James II, full length
study on grey paper; from the Collections of T. Hudson, Richardson, and Sir Joshua Reynolds 9 *in. by* $14\frac{1}{2}$. 1 — 7

1955 PORTRAIT OF PRINCESS MARY, afterwards Princess of Orange
in black chalk, on prepared paper 9 *in. by* 13. 1 — 12

1956 A FEMALE HEAD
a splendid study in black chalk and sepia 8 *in. by* $10\frac{3}{4}$. 1 — 3 5

LEONARDO DA VINCI.

1957 A PROFILE OF A YOUNG FEMALE, looking to the left
in red chalk $6\frac{1}{2}$ *in. by* 9. 1 — 1 15

1958 A NAKED FEMALE
a beautiful and highly finished drawing, black chalk and sepia, heightened with white and tinted; from the Collection of Count Geloso 7 *in. by* 10. 1 — 7 18

1959 HEAD OF A YOUNG FEMALE, looking down
pen, on prepared blue paper, washed, heightened with white $5\frac{1}{2}$ *in. by* $7\frac{1}{4}$. 1 — 43

DRAWINGS BY RAFFAELLE—CONTINUED.

1960 PROPHET AND SIBYL. The right side of the composition in the Vatican; the Sibyl is seated pointing to a tablet, a Cherub behind her, *pen and sepia, heightened with white;* on the reverse Sketches in pen 8 *in. by* 10. 1 — 42

19 L. 16 0.

DRAWINGS—*continued.*

1961 SIX FULL-LENGTH MALE FIGURES SEATED. Part of an altar is seen to the left; at the back of the seated figures are eight persons standing, the one nearest to the right resembling Raffaelle himself, *on prepared paper in pen, heightened with white and highly finished;* on the reverse, a sketch *in pen* of a Man asleep 7¼ *in. by* 10. 1

1962 THE PROPHET
a drawing in black chalk; from the Collections of Richardson and Bouverie 8½ *in. by* 11¼. 1

END OF THE ELEVENTH DAY'S SALE.

TWELFTH DAY'S SALE.

ENGLISH TOPOGRAPHY.

LOT					
1963	General View of London, from A. Vanden Wyngaerde's drawing in the Bodleian	1	.	16	.
1964	A miscellaneous collection of London Topography, Views, Buildings, &c.	200	7	2	6
1965	Views in different Counties of England	200	.	10	.
1966	Topography, Seals, Churches, &c.	100	5	17	6
1967	Gentlemen's Seats, Churches, Views, &c.	200	.	8	.
1968	Curious Fan Mounts, Interior of Marylebone Gardens	2	1	1	.
1969	Large Views of St. Paul's, the Parks, &c.	35	2	2	.
1970	The Citie of London, a Plan of the period of Elizabeth, and a copy of the same, called the Countryman's Guide	2	1	7	.
1971	Kipp's View of London and St. James's Park, in ten sheets	1	3	.	.
1972	English Topography; Windsor, by Hogenberg, &c.	53	.	11	.
1973	Views of Claremont, &c.	16	.	1	6
1974	English Maps, Plans, &c.	27	.	2	.
1975	Ancient and Modern Views of England	16	1	.	.
1976	Views of Windsor, St. George's Chapel, &c.	64	.	15	.
1977	Various, illustrating Windsor Castle, *some curious*	56	.	12	.
1978	The Cieling at Windsor, with Portrait of Charles II, by Vandrebank, after Verrio	2	.	1	6
1979	Views and Plans of Windsor, *plain and coloured*, &c.	28	.	6	.
1980	Exterior Views of the Castle, Parks, &c.	50	.	11	.
1981	Views in the Park, Environs of Windsor, &c.	50	.	14	.
1982	A similar lot	50	2	16	.

THE WORKS OF BONASONE—*continued.*

1983	CIRCE AND THE COMPANIONS OF ULYSSES, after Parmigiano (86), *proof before the border and the painter's name, rare;* and a fine impression, *with the border*	2	.	9	.

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	3	6	1984	Bacchus, after Julio Romano (90); Marsyas tied to a tree (91); Jupiter and Juno (92) 3
	4		1985	JASON AND MEDEA, from Bonasone's design (98) *very fine, with large margin* 1
	11		1986	THE RISING SUN, POETICALLY TREATED. Bonasone's most careful work (99) *a very rare impression of this beautiful print, being with the sky unfinished, and before the monogram* 1
				*** A similar state is in the Imperial Library, Vienna.
	4		1987	The same Print, as described by Bartsch *very splendid impression* 1
	6		1988	Alexander and Roxana (108), after Raffaelle *very fine, P. M.* 1662 1
1	10		1989	CUPID SURPRISED IN THE ELYSIAN FIELDS (101) *one of the finest and rarest works of the master* 1
	2		1990	Another impression 1
	10		1991	Mercury and the Daughters of Aglarus (102), *fine* 1
1			1992	Cupid, seated by his Mother on a car filled with the attributes of those Gods who have felt the power of love (105), *fine* 1
	17		1993	THE TRIUMPH OF LOVE IN HEAVEN AND ON EARTH (106) *before the address*, Tom. Bart ex. *rare* 1
	19		1994	The same, *with the address* 1
			1995	Education of Jupiter (107), after Julio Romano 1
	3		1996	Neptune and the Nymph Philaris (108), after Julio Romano, with the Counter Proof 2
	3			
	6		1997	The Rape of Europa, after Raffaelle (109), *a splendid impression*, with the Counter Proof 2
	2	6	1998	Hercules with Geryon's Flock (110), *P. Mariette*, 1669 1
	1		1999	Another impression, *with large margin* 1
	4	6	2000	The Goddess Flora (111), after Julio Romano 1
	15		2001	THE JUDGMENT OF PARIS, after Bonasone's design (112) *in a unique state, before the sky to the right was engraved* 1
	2		2002	The same, *in the finished state, fine* 1
	9		2003	The Loves and Jealousies of Juno, in twenty-two plates including Frontispiece (113 to 134) 22
	10		2004	Four Statues in Niches, Leda, Diana, &c. 4
1	8		2005	THE LOVES OF THE GODS (146 to 164) *proofs before the Italian verses, very fine and of extreme rarity and value*, with the Frontispiece 15
3	15		2006	A COMPLETE SET OF THE LOVES OF THE GODS (146 to 164) *with the Italian verses*, including the Frontispiece, *very fine and rare* 20

			£	s.	d.
2007	Juno in the Air, watching Jupiter and Io (152) A CURIOUS UNFINISHED PROOF, *with large margin*	1	.	1	.
2008	The Thermes of the God Silvanus (165); the Thermes of Hercules (166)	2	.	1	.
2009	Venus and the Graces, after Raffaelle (167)	1	.	3	.
2010	MERCURY AND MINERVA (168) *first state, before the borders were cleaned, scarce*	1	.	3	.
2011	SATURN SEATED IN THE CLOUDS (169) from Bonasone's design *very scarce; "cette piece est belle et rare." Bartsch*	1		2	.
2012	Pan with a Nymph (170), *very fine;* with the copy by the Master I. H. S.	2	.	3	.
2013	PAN SEATED, WITH A NYMPH (170) *one of the finest works of the master, in splendid condition, with large margin*	1	1	10	.
2014	Time surrounded by his three children, Pluto, Neptune, and Jupiter (172), after Julio Romano	1	.	1	6
2015	Four Sea Nymphs with Marine Gods (173), *very fine*	1	.	19	.
2016	An Allegorical Subject, two old men looking at a star, with several female figures (175); a Landscape with a Temple (176)	2	.	3	.
~~2017~~	A similar lot	2			
2018	MALES AND FEMALES BATHING, from Bonasone's design (177), *very fine;* with a curious fragment from an unfinished impression, with a serpent in the corner instead of the Caduceus	2	1	.	.
2019	A Young Child exposed at the top of a tower; Apollo in the clouds (174), *very fine;* with a duplicate impression, *on blue paper*	2	.	1	6
2020	Exterior Decoration of a Temple (350)	1	.	1	.
~~2021~~	Another, similar	1			
2022	Decoration, half interior, half exterior, of the Temple of Neptune at Rome (351)	1	.	9	.
2023	STATUE OF MARFORIO near a Portico, Pasquin in a boat (352) *curious and rare*	1	.	5	.
2024	Friezes and Ornaments from the Antique (353, 354)	2	.	1	6
2025	Whole-length Anatomical Figures (329-341), *rare*	13	.	1	6
2026	JOHN BERNADIN BONIFACE DORIA (342) *first and second states, most rare*	2	1	2	.
2027	PHILIP II, KING OF SPAIN (343), *rare and fine*	1	2	5	.
2028	PORTRAIT IN PROFILE OF MICHAEL ANGELO (345) *unfinished proof before all letters*	1	20	.	.
2029	THE SAME, *very fine impression*	1	2	13	.
			75	14	6

	2		2030	Curious Old Copies of the same	3
	3	6	2031	Portrait of Raffaelle (347), *first and second states*	2
	11		2032	NICHOLLES ARDINGHELLO (341) *first state, before the plate was cut, not mentioned by Bartsch*	1
	3	6	2032*	The same, *the plate as described by Bartsch*	1
1	10		2033	POPE MARCELLUS (349) in his Pontifical robes, *P. M.* 1676 *very fine*	1
	1		2034	The same, *in the second state*	1
	17		2035	CARDINAL BEMBO (344) *very fine impression, with large margin*	1
	2		2036	The same, *with Orlando's address*	1
	9		2037	FRANCISCUS DE MORETUS, *very rare*, with two Copies, *undescribed*	3
	15		2038	Holy Family, St. Mark, Hercules and Omphale, &c.	5
1	19		2039	PLATES TO THE PASSION OF CHRIST, *complete*	28
	7		2040	Another set, *wanting six*	22
	1		2041	Various odd Plates	12
	3		2042	Busts of Jupiter and Juno, Minerva, &c.	8
	2		2043	Nymph and Satyrs, Achilles, &c.	5
	1	6	2044	A Man fighting with a Dragon, Sea Nymphs, &c.	1
	1	6	2045	Adoration of the Shepherds	1
1	1		2046	The Triumph of Love, *fine*	1
	5		2047	MARS AND VENUS, after Titian, two impressions, *one unfinished*	2
	10		2048	MARS AND VENUS, after Titian *most brilliant, with large margin*	1
	2		2049	The Satyr with a Nymph, and the Sea Nymphs	2
	6		2050	THE HEAD OF THE MEDUSA *very rare and fine, with large margin, Mariette*, 1661	1
	3		2051	Whole-length Figures of Gods and Goddesses; Head of a Satyr, *scarce*, &c.	5
	1		2052	THE STATUE OF APOLLO, in a niche, *undescribed, very rare*	1
	1		2053	Adoration of the Shepherds (15), *scarce*	1
	8		2054	Francis Floris, *one very fine, with large margin*	2
	3		2055	Eneas and Anchises, after Raffaelle, *scarce*	1
	1		2056	Paul Preaching and Companion, after P. del Vaga	3
	3	6	2057	A Bacchanalian Scene (103); Neptune (104); Neptune in his Car (96)	4
	2		2058	Silenus on an Ass (88); Midas (89)	2
	13		2059	Emblems	40
	4	6	2060	Full lengths of a Monk and a Saint, after Salviati, with the Original Drawing	2

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2062	Odd Plates of Anatomical Figures	8		1	
2063	Doubtful Subjects, *some rare*	18		2	6
2064	Doubtful Subjects, various	5		3	
2065	Various, style of Bonasone	4		1	6

ANCIENT DRAWINGS—CONTINUED.

GASPARO VANVITELLI.

2066 VEDUTA DI GROTTA FERRATA. A Castle with a bridge to the left, water in the foreground, mountains in the distance 2 2
pen, indian ink and sepia, signed "Gasparo Van Witel"
16 *in. by* 10. 1

FREDERIC ZUCCARO.

2067 A CAVALIER AND LADY EMBRACING, in the centre of the drawing; above a banderole, with a motto 19
pen and indian ink *in. by* . 1

2068 A MARRIAGE CEREMONY IN FLORENCE. A Cardinal under a canopy joining the hands of a Prince and Princess, surrounded by several figures in the costume of the sixteenth century 10
from the Collections of C. Rogers and J. P. Zoames
12 *in. by* 10. 1

WATTEAU.

2069 HEAD OF A YOUNG FEMALE, looking down, a ruff round her neck, *red and black chalks* 6 *in. by* 8¼. 1 5 15

GEORGIO VASARI.

2070 DANTE, PETRARCH, BOCCACIO, GUIDO CAVALCANTI, FICINO, AND ANGELO POLIZIANO, surrounding a table, on which are various attributes of the sciences 4
pen washed, heightened with white 11¼ *in. by* 12¼. 1

TADDEO ZUCCARO.

2071 ST. JOHN PREACHING IN THE WILDERNESS. The Saint is standing in the centre of the composition, surrounded by sitting and kneeling figures, *pen and sepia, heightened with white, on grey paper;* on the reverse, an Old Man on his knees, *in black chalk; on the Vasari mount* 2 2
9 *in. by* 13½. 1

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DRAWINGS—*continued.*

2072 ITALIAN PEASANTS in the foreground, an archway and buildings in the background; on the skirt of the boy's jacket is written "Tadeo Zuccaro" 7¼ *in. by* 15½. 1 — 4 6

2073 THE GENIUS OF PAINTING. A Female with a scroll in her hand, on which is an allegorical representation of Nature, a palette, and attributes of painting in the foreground; *signed "Tadeo Zuccaro"*
pen and sepia 5¼ *in. by* 12. 1 — 1 1

2074 A Pope in his pontificals, seated on a throne; surrounding him to the right and left Cardinals are seated, with standing attendants; a Knight is kneeling on the steps of the throne offering a present to the Pope; in the foreground are splendid vases, in the background an altar
pen and sepia, heightened with white 18 *in. by* 13. 1 — 3 5

PAUL VERONESE.

2075 SEVERAL FULL-LENGTH FIGURES, in elegant costume under a canopy, probably the Betrothal of Catherine de Medicis
pen and sepia, highly finished 10 *in. by* 9½. 1 — 5 15

ZUCCARELLI.

2076 THE FISHERMAN. A Man seated, fishing; a Female with a basket standing by his side; with castles, trees, &c.
pen and sepia 13 *in. by* 7¾. 1 — 2 4

2077 OUR SAVIOUR AND THREE OF THE APOSTLES, in a landscape, with buildings, trees, &c.
highly finished in sepia and indian ink, heightened with white; from Paul Sandby's Collection 19 *in. by* 13. 1 — 3

WATERLOO.

2078 A DUTCH VILLAGE, with trees and figures
black chalk 16 *in. by* 12¼. 1 — 1 6

2079 A STACK OF COTTAGES in the distance, with steps running down from the houses; in the centre trees, palisades, &c.
15 *in. by* 12. 1 — 8

2080 INTERIOR OF A WOOD
pen and indian ink, on blue paper 21 *in. by* 16. 1 — 3 5

2081 STUDY OF PINE TREES
in black and white chalk, washed 11½ *in. by* 16. 1 — 2

122 9 6

DRAWINGS—*continued.*

2082 A PARK SCENE, with a lake in the foreground, surrounded by trees; *from the Esdaile Collection* 20½ *in. by* 11½. 1 — 1 1

W. VANDEVELDE—CONTINUED.

2083 BOATS IN A FRESH BREEZE, with distant View of the Dutch Coast, *pen and indian ink* 9½ *in. by* 6¼. 1 — 2 11

2084 SAILING AND FISHING BOATS in calm weather *pen, pencil and indian ink* 17 *in by* 7½. 1 — 5

2085 THE HULL OF A MAN OF WAR *a careful drawing in pen, pencil and indian ink, signed "W. V. V. f.* 1663" 8 *in. by* 8. 1 — 5

2086 MEN OF WAR in full sail, *black chalk* 14 *in. by* 8¾. 1 — 1

2087 VIEW ON THE DUTCH COAST, with a man of war in a fresh breeze 10 *in. by* 6. 1 — 2 10

2088 SHIPPING in a calm, *pen and indian ink* 7½ *in. by* 5. 1 — 11

2089 SHIPPING in stormy weather *pen and pencil, slightly washed* 7 *in. by* 4¾. 1 — 7

2090 A MAN OF WAR in full sail, with other vessels *pen and pencil, washed with indian ink* 8 *in. by* 6. 1 — 1 6

2091 THE DUTCH FLEET *pen, pencil and indian ink* 16¼ *in. by* 6. 1 — 5

2092 A MAN OF WAR in stormy weather, *pencil* 9 *in. by* 6½. 1 — 10

VANDYCK—CONTINUED.

2093 A KNIGHT OF THE GARTER, standing in a room by the side of a table. The room is adorned with tapestry, representing St. George and the Dragon *black chalk, washed, on grey paper* 9¼ *in. by* 7¾. 1 — 1 1

2094 PORTRAIT OF JOHN MALDER, Bishop of Antwerp *in black chalk, on grey paper* 5½ *in. by* 7¼. 1 — 1 1

2095 PORTRAIT OF HENRIETTA MARIA *black chalk, on grey paper, with the painter's autograph; at the back a study of a Hand in pencil; from the Collections of Sir Joshua Reynolds, Thomas Hudson, and Richardson* 8½ *in. by* 9½. 1 — 2 6

2096 THE HOLY FAMILY *in black chalk, on grey paper; from the Collection of Sir Joshua Reynolds, P. H. Lancrink* 13 *in. by* 10¾. 1 — 1 10

141 10 0

DRAWINGS—*continued.*

2097 A MAN SEATED, *in black chalk, washed* 7 *in. by* 8¼. 1

2098 A LANDSCAPE, trees and rocks
a water colour drawing, on grey paper 15 *in. by* 9½. 1

2099 A LANDSCAPE, trees in a forest
a beautifully coloured study, on grey paper, signed "A. V. D." 10 *in. by* 7. 1

2100 ANCIENT ARMOUR, &c.
indian ink, washed, on brown paper; from the Collection of P. H. Lancrink 10 *in. by* 15. 1

2101 PORTRAIT OF ADRIAN STALBENT
in black chalk, on grey paper 7¾ *in. by* 10. 1

2102 MUSICIANS. Three whole-length figures walking in procession, *black chalk* 10¼ *in. by* 6¾. 1

DRAWINGS BY TITIAN—CONTINUED.

2103 LANDSCAPE. Rising ground with two trees in the centre, by the side of which a man is driving a donkey; a farm house to the left, with a town in the distance
pen; from the Lawrence and Esdaile Collections 10½ *in. by* 7½. 1

2104 ABRAHAM'S SACRIFICE. Isaac is represented naked, kneeling on a stone; to the right Abraham preparing for the sacrifice; a goat entangled in a bush; landscape, trees and buildings, *pen* 10 *in. by* 8. 1

2105 A LANDSCAPE. A female, with a musical instrument by her side, lying at full length on the ground, towards the centre from the right; a wooden bridge to the left. The landscape represents the Castello of Ladona and the range of Mamorola mountains
pen; from the Lawrence and Esdaile Collections 16 *in. by* 10. 1

2106 THE DUKE OF ALVA. He is represented with a beard, and in armour, *red chalk* 8 *in. by* 10½. 1

2107 THE FAT AND LEAN FLUTE PLAYERS. Two men, seated, to the left of the drawing, one with a flute in his hand, the other playing the instrument; houses, &c. in the background
from the West, Lawrence and Esdaile Collections 7½ *in. by* 6. 1

2108 PORTRAIT OF PHILIP II, seen in profile, in armour, within a circle
free pen; from the Lawrence and Esdaile Collections 6½ *in. diameter.* 1

DRAWINGS—*continued.*

2109 ST. HUBERT. The Saint is kneeling in the centre of the drawing; the stag with the crucifix between its horns standing by the side of some trees to the right; a ruined castle in the distance; the Saint's horse to the left
from the Esdaile Collection 12½ *in. by* 8¼. 1

2110 A SLIGHT LANDSCAPE; trees and buildings in the centre; a shepherd with his flock, seated, to the right
in pen; from the De Fries, Mariette, Lawrence and Esdaile Collections 11½ *in. by* 4½. 1

2111 ADORATION OF THE SHEPHERDS. St. Joseph, kneeling, to the right; in the middle distance the Virgin watching over the Saviour in its cradle; seven shepherds and shepherdesses filling the left of the composition with their offerings
free pen, washed; from the Reynolds Collection 11 *in. by* 9¾. 1

*** On the reverse, in Barnard's handwriting: "This very capital drawing came to me from Dr. Mead, and is another of those sent from Italy by Boitard, who pretended to have purchased it of the widow of Titian's grandson, as Dr. Askew informed me; but if the drawing does not speak for itself, all this is nothing."

2112 ST. JEROME, seated on a bank at a marble table, reading; the trunk of a tree and the lion to the left; in the distance the view of Murano, *in red chalk,* 8¼ *in. by* 6½
Four Saints seated, *a slight sketch in pen,* 3½ *in. by* 2½
both from the Lely, Lawrence and Esdaile Collections 2

DRAWINGS BY RAFFAELLE—CONTINUED.

2113 OUR SAVIOUR, a Study for the Taking down from the Cross
pen 8 *in. by* 14¼. 1

2114 A LANDSCAPE with trees and buildings
in pen 10 *in. by* 7¼. 1

2115 A YOUNG FEMALE, seen from the front, *pen* 3 *in. by* 5. 1

2116 THE CORONATION OF THE VIRGIN. Our Saviour on the left, placing a crown on the head of the Virgin, who is seated on clouds, with angels by her side; eleven male and female Saints contemplating the scene
pen and sepia, in Raffaelle's early manner 11 *in.* 15. 1

END OF THE TWELFTH DAY'S SALE.

	£	s.	d.
	205	19	6
42			
6			
10	15		
8			
		11	
		1	6
2	10		
6	10		
£286	7	0	

THIRTEENTH DAY'S SALE.

ENGLISH TOPOGRAPHY AND HISTORY.

			LOT	
	1		2118	Historical pieces published by the Antiquarian Society 8
	2	6	2119	Topographical and Historical pieces, various prints and drawings 108
1	18		2120	Engravings and Drawings. Views of London, Plans by Capon, &c. 100
	1		2121	Colonel Trench's Plan for the proposed Quay on the North Bank of the Thames, 1823 1
	1	6	2122	BEDFORDSHIRE. Plans, Maps, Views, Country Houses, &c. 100
1	10		2123	BERKSHIRE. Views and Antiquities, drawings by Paul Sandby, the Parks, &c. 50
	7		2124	Berkshire. Plans, Views, Churches, Seats, &c. 29
1	7		2125	Berkshire. Views of Windsor, Eton, &c. 80
	1	6	2126	ESSEX. Views of Churches, Country Houses, Ruins, &c. 52
	8		2127	BUCKINGHAMSHIRE. Views of Towns, Churches, Country Houses, Plans, Ruins, &c. 100
	4	6	2128	STAFFORDSHIRE. Towns, Plans, Views, &c. 100
	9		2129	Staffordshire. Ruins, Castles, Views, &c. 100
	2		2130	Staffordshire. Churches, Plans, Views, &c. 100
	4		2131	Staffordshire. Villages, Churches, Plans, &c. 100
	6		2132	Staffordshire. Old and modern Views of Lichfield and Environs 155
	5		2133	SUSSEX. Cowdray, Chichester, &c. 150
3	10		2134	Sussex. Maps, Plans, Gentlemen's Seats, &c. 150
	6		2135	Sussex. Arundel, Broughton, &c. 84
	7	6	2136	Sussex. Hastings and Environs 230
	4	6	2137	Sussex. Lewes and Environs 180
	8		2138	Sussex. Mayfield, Rye, Shoreham, &c. 148

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				£	s.	d.
2139	Sussex.	Winchilsea, &c.	250		12	
2140	Sussex.	Battle, Boxgrove, &c.	140		7	
2141	Sussex.	Bayham, Bramber, &c.	120		7	
2142	Sussex.	Cowdray, Chichester, &c.	180		11	
2143	Sussex.	Chichester, the Cathedral, &c.	250		8	
2144	Sussex.	Goodwood and Environs	200		19	
2145	Sussex.	Arundel Castle, Bodeham and Environs	100		13	
2146	Sussex.	Hurstmonceaux, Winchilsea, &c.	100		11	
2147	Sussex.	Brighton and Worthing	125		13	
2148	CAMBRIDGE.	Plans of the Town and Country; two by Hollar; Buck's Views, Costume, &c.	40		8	
2149	Cambridge:	Large Views of King's College. Newmarket: The Great Carriage Match, &c.	8		13	
2150	Cambridge.	Views of Colleges, &c. by Malton	14		2	6
2151	Cambridge.	Views from the Almanacks	17		2	6
2152	Cambridge.	Old Views of Colleges, &c.	150		2	6

TOPOGRAPHY OF OXFORDSHIRE.

				£	s.	d.
2153	Views of Littlemore, Minster Lovell, Osney, &c.		100	1	6	
2154	Ruins of Stanton Harcourt, etched by Lord Nuneham		4		7	
2155	Another set		4		2	
2156	Another set, with a duplicate of one of the plates		5		1	6
2157	Views of Nuneham-Courtenay, New Bridge, &c.		110	1	2	
2158	Views and Plans of Stanton Harcourt, Thame, &c.		100	1	12	
2159	Water-colour drawings, various		21	2		
2160	Drawings, *in pencil*, by W. Turner of Oxford; one by Varley, &c.		4	1	18	
2161	Antiquities, Mosaics, Monuments, Tombs, &c.		100	1	10	
2162	Maps of the County, *several scarce*		28	1	10	
2163	Views of Blenheim, various, *plain and colours*		84	1	10	
2164	Views of Caversham, Chipping-Norton, Ditchley, Dorchester, &c.		100		4	
2165	Views of Godstone, Grey's Court, Henley-on-Thames, &c.		114	1	14	
2166	Small Maps and Plans, one by Hollar		47		14	
2167	Views and Elevations of Blenheim		15		8	
2168	Addisbury, Broughton, Beaumont, &c.		64	1	12	

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THE UNIVERSITY AND TOWN OF OXFORD.

1 15	2169	Large Plan, with surrounding buildings; View of the City, by Kipp, &c.	4
1 10	2170	Toms' View of the City; Kipp's large Plan, &c.	5
1 14	2171	The same	5
10	2172	A similar lot	7
2 4	2173	Ancient and modern Views of the City	85
1	2174	Various Views of the City	30
1 10	2175	Plan of the Town, by Hollar; Hoefnagle's View, &c.	37
1	2176	Radcliffe Library, *in colours*, by Austin	1
6	2177	City Churches, Town Hall, North Gate, &c.	10
1 15	2178	Various Views of the Churches of St. Mary, St. Martin, &c.	50
2	2179	Churches, Buildings, &c.	86
3 1	2180	Churches, Streets, Buildings, &c.	52
2 2	2181	The Tower, Town Hall, and various	74
9	2182	View of the City and the High Street, after J. M. W. Turner, by Pye, &c.	4
15	2183	View of the City, by Skelton, Lewis, Whessell, &c.	4
18	2184	The Cathedral, &c. after Buckler	4
3	2185	Carfax Conduit, after Harris, by Cotton, duplicate copies	9
2 10	2186	Historical pieces, various, &c.	30
10	2187	The Installation, by Worlidge, in 1761, *different states, etchings, proofs, &c.*	5
2	2188	Exterior and Interior of the Theatre, Printing Office, &c.	80
1 8	2189	Miscellaneous Views of the Town, Colleges, &c.	100
1 1	2190	Small Views of the Colleges, *neatly engraved from the "Delices de la Grande Bretagne"*	100
1 4	2191	Miscellaneous Towns and Colleges, &c.	100
	~~2192~~	A similar lot	100
1 15	2193	Large Views, Plans of the Town, Colleges, &c.	40
1 10	2194	Large Views of Colleges, Plans, &c.	28
10	2195	Views of the Town, Colleges, &c.	22
2 5	2196	Magdalen College and Antiquities	88
2	2197	St. Peter's College and Antiquities	54
1 13	2198	Colleges of All Souls and All Saints	52
1 15	2199	Bodleian Library, Baliol and Botanical Gardens	65
2 5	2200	Queen's College	60
2 5	2201	Christ Church College	54

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			£	s.	d.
2202	Small Views of Colleges, various	108	1	-	-
2203	New College	50	1	10	-
2204	Wadham, Corpus Christi, Pembroke, Worcester, Oriel, and Brazen Nose	56	2	15	-
2205	Merton and University Colleges	88	1	17	-
2206	St. Giles, St. Mary, St. Clements, and St. Aldgate	62	1	16	-
2207	Ashmolean Museum, Hall, &c.	46	2	-	-
2208	Various Views of Colleges, after Rooker, &c.	84	2	10	-

OXFORD ALMANACKS.

2209	A most curious and valuable Collection of Oxford Almanacks, from the year 1676 down to the year 1866, with the following omissions, 1678, 1680, 1681, 1682, 1683, 1684, 1823, 1834, 1857, 1859; amongst the early ones are to be found impressions of both plates which were engraved for the same year; in the latter ones, scarce etchings, unfinished and finished proofs, *among these some rare and fine*, after J. M. W. Turner's drawings; making altogether a Collection of Three Hundred and Sixty Prints, in addition to these Twenty-two of the original Drawings. Many descriptions in MSS. by the late Dr. Wellesley	382	44	-	-
2210	A Collection of Almanacks, *not complete*, from 1657 to 1859, *many of them proofs and scarce*—158 *years*	158	4	5	-
2211	A similar lot, *some proofs*	136	1	1	-
2212	A similar lot, *some proofs*	118	-	10	-
2213	A similar lot	92	1	11	-
2214	A similar lot	78	1	14	-
2215	A similar lot	53	-	13	-
2216	Another	37	-	14	-
2217	Another	31	-	5	-
2218	Another	20	-	6	-
2219	Duplicates, various	33	-	5	-

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DRAWINGS IN PENCIL AND WATER COLOURS.

OXFORD AND COUNTY.

2 15	2220	Sketches in Pen, Pencil, and Sepia, Environs of Oxford	44
13	2221	Sketches in Oxfordshire, &c.	40
1 10	2222	Pencil and Sepia Sketches, various	40
4 9	2223	Views in Oxford and surrounding Country, *in sepia*	40
5 12 6	2224	Sketches in Pen and Sepia, various	30
1 9	2225	Views in Pencil, Environs of Oxford	30
1 13	2226	A similar lot	30
4 10	2227	Pencil, Pen, and Water-Colour Drawings, various	21
4 -	2228	Miscellaneous Sketches in Pencil, &c.	30
8	2229	Monumental Drawings, *in pen*	9
12	2230	Interior and Exterior Ornaments of Colleges and Churches in Oxford, by Mackenzie, Jowett, &c., executed for Skelton's Work on Oxford, *pen and sepia*	82
	~~2231~~	Antiquities, various, by the same, for the above work	28
5	2232	Exteriors and Interiors of Colleges *highly finished in water colours*	6
1 14	2233	Interiors of the Bodleian Library, Gateway at St. John's, Oriel Window of Christ Church, &c., by Buckler	6
1 4	2234	Drawings in Oxford, by R. Nicholson *in pen and pencil, washed*	28
10	2235	Sketches in Oxford, from Nature, by J. B. Malchair, *fifty-two, in a volume*	52
8	2236	View in Oxford, by Bishop James, in the style of Richard Wilson *on grey paper, black chalk, heightened with white*	1
7	2237	CAMBRIDGE. Views of Colleges, Exteriors, Interiors, Antiquities, &c.	13
2	2238	Cambridge. Views and Antiquities, various	50
15	2239	Cambridge. Colleges, Churches, &c.	150
8	2240	Cambridge. Colleges, Interiors, &c., chiefly book plates	200
16	2241	DRAWINGS by Bromley, Views of Lambeth, Vauxhall, Grosvenor House, &c., *in pencil and colours*	12
3 3	2242	Drawings in Water Colours, Views in Sussex, Arundel Church, &c.	12

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ENGRAVINGS FRAMED AND GLAZED.

2243	Christmas Carol; Entry into Jerusalem; and Infant Piety, *coloured*	3		1	
2244	Maria Ruten, after Vandyck, by Meyssens; and Vandyck, by Gaywood, *in carved frames*	2		18	
2245	Abraham and the Angels, after Raffaelle	1		1	
2246	Cathedral of Freybourg, *black and gilt frame*	1		1	
2247	St. Francis at his Prayers, etched by Bolognese	1		1	
2248	The Acropolis at Athens, by Cockerell	1		1	
2249	Charles and Henrietta Maria, after Vandyck	1		11	
2250	The Triumph of Christ, after Titian	1		1	6
2251	Lord Grenville, by Fittler, *proof*	1		2	
2252	Julius Charles Hare, after Richmond, by Robinson *private plate, proof*	1	1	16	
2253	St. Francis preaching, after Rubens, by Marinus	1		1	
2254	The Presentation, after Rubens, by Pontius	1		6	
2255	The Last Supper, after Rubens, by Vosterman	1		7	
2256	The Transfiguration, after Raffaelle, by Dorigny	1		3	6
2257	St. Ignatius Loyola, after Rubens, by Marinus	1		6	
2258	Descent from the Cross, after Rubens, by Vosterman *fine and scarce*	1		8	
2259	Madonna degli Ansidei, after Raffaelle, by Gruner	1		7	
2260	Lord Beresford, by Payne	1		1	

DRAWINGS FRAMED AND GLAZED.

2261	View near Naples, *in water colours*	1		1	6
2262	A pair, Views in Sicily, *in body colours*	2		4	6
2263	A pair, Views in the Environs of Naples, *in body colours*	2		3	
~~2264~~	Views in Devonshire, by F. C. Lewis	2		4	
2265	View in the Environs of Taunton	1			
2266	A Pencil Drawing of the Rev. Mr. Sheffield	1		1	
2267	GUARDI. A body-coloured Drawing, View in Venice	1	2		
2268	Head of a Female, *in black chalk*	1		2	
2269	GUARDI. View in Venice, *in body colours*	1	3	3	
2270	Drawings, Views in Italy, *in body colours*	2		3	6
2271	A similar pair	2		4	6

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	3		2272	A pair, Views in Italy, *in water colours* 2
	1		2273	A water-colour Drawing, and Portrait of Mr. Coutts 2
	2	6.	2274	A Drawing of the Virgin and Child, *in sepia* 1
			2275	A Drawing, View on the Sicilian Coast, *in body colours* 1

PORTFOLIOS.

	5		2276	Portfolios, Covers of Books *a parcel*
	16		2277	Portfolios with leaves 3
2	2		2278	A Portfolio, *bound in green morocco, with white mounts, lettered "Etchings, Claude"* 1
	15		2279	Portfolios, *half bound, with cloth flaps* 4
	16		2280	A similar lot 4
3			2281	A similar lot 4
	15		2282	A similar lot 4
1	15		2283	A similar lot 4
1			2284	A similar lot 4
	12		2285	A large Grand Eagle Portfolio, *half bound green morocco* 1
	2		2286	A lot of old Frames, *some glazed*

END OF THIRTEENTH DAY'S SALE.

£ 232. 15. 6

FOURTEENTH DAY'S SALE.

LOT					
2287	Old Masters various	24		8	
2288	A miscellaneous lot of old Prints, Portraits, &c.			12	
2289	English Woodcuts, by Harvey; Private Etchings, after Landseer, &c.	21		8	
2290	Part I. of Burgon's Bible	1		2	
2291	Large Photographs of Venice	2			
2292	Kipp's View of St. James's Park, *mounted on canvas*	1	1	7	
2293	Ancient Topographical Views, in several sheets, of the Towns of Utrecht, Brussels, Strasbourg, Munster, Mayence, and Stockholm	6		15	
2294	The same of Prague, Augsburg, Brussels, Tours, Abbeville, and Frankfort	6		12	
2295	The same of Naples, Constantinople, Genoa, Florence, and Madrid	6		14	
2296	The same of Copenhagen, Leyden, Geneva, Paris, and Hamburgh	6	2	6	
2297	The same of Dantzick, Lubeck, Antwerp, and Middleburgh	4		9	
2298	A Volume of Busts of Ancient Philosophers, Emperors, &c.	1		14	
2299	Mythological Subjects by Italian Masters, *curious and rare*	6		11	
2300	A Set of the History of Cupid and Psyche, *first states, with the rare extra plate, proof*	33	7		
2301	Hollar. Small oblong Shipping, *fine*	9		19	
2302	Hollar. View of Prague, on two sheets, *rare*	1	1	15	
2303	Hollar. Views in Germany, the Rhine, &c.	37	1		
2304	Madonna degli Ansidei, after Raffaelle, by Gruner, *india*	1		15	
2305	Louis de Bourbon, Prince de Condé, engraved by Zundt, *curious and rare*	1		10	
			20	17	0

20 17

2306 Circular Portraits of Louise de Lorraine and Nicolai de Vienne, on the same plate, surrounded by French and Latin lines, engraved by Boissard, *rare* 1

10

2307 A Spanish Bolero, two males and a female dancing, first attempt in lithography, by the famous Spanish artist Goija, *very rare* 1

2

2308 Etchings by Barriere, after Claude 26

2 6

2309 Etchings by Claude. Apollo and the Seasons; a Counter-proof of the Campo Vaccino; the two of Goats, *joined, fine* 4

12

2310 Etchings by Claude. Apollo and the Seasons; a Counter-proof of the Campo Vaccino; and one of the Goat 3

10

2311 Etching by Claude. Dancing by the side of a River (*D.* No. 6) *a very curious and interesting undescribed state, before the marginal lines, printed in a delicate tone on very thin Italian paper* 1

9 9

2312 The Wooden Bridge (*D.* 14), *a very fine impression* 1

9

ANCIENT DRAWINGS.

2313 Old Italian Figures, by Leone, Battoni, &c. 23

19

2314 Figures after Dutch and Flemish Masters 10

18

EARLY ITALIAN.

2315 Giovanni Francesco Cosimo, Padre di Papa Clement VI., heads, *in pencil, washed* 5 *in. by* 7. 2

2316 Two naked Female Figures *carefully finished in pencil* 5 *in. by* $6\frac{1}{2}$. 1

CLAUDE.

2317 Mountainous Scenery *a slight sketch in pen and sepia* 7 *in. by* $4\frac{3}{4}$. 1

CUYP.

2318 A highly finished Drawing of Cows *in indian ink, signed "A. Cuyp f."* 6 *in. by* 4. 1

FIORINI (Bolognese School).

2319 A Saint tormented by Demons, *free pen* 7 *in. by* 8. 1

FRAGONARD.

2320 A Lady in a swing, surrounded by other figures, in a landscape *pen and bistre, heightened with white* $10\frac{1}{4}$ *in. by* $15\frac{1}{2}$. 1

36. 6. 6

DRAWINGS—*continued.*

LUCAS VAN LEYDEN.

2321 VIRGIN AND CHILD, seated on clouds
pen washed 3¼ *in. by* 3. 1

NATOIRE (CHARLES).

2322 Full-length of a Man kneeling, *red chalk, signed* 9¼ *in. by* 13. 1

POLIDORO.

2323 A ROMAN EMPEROR and other figures
pen and sepia washed 15 *in. by* 9½. 1

2324 PERSEUS with the head of Medusa
highly finished in pen and sepia 10¾ *in. by* 7¼. 1

2325 Studies of Figures and Horses, *in red chalk, washed and heightened with white;* on the reverse, a Figure of Neptune, *pen washed, heightened with white* 9 *in. by* 11¼. 1

2326 A Battle Piece, between Romans and Dacians
pen and sepia washed 16½ *in. by* 9. 1

POUSSIN (GASPAR).

2327 A CLASSICAL LANDSCAPE with figures
in red chalk 16½ *in. by* 11. 1

2328 A CIRCULAR LANDSCAPE. Study of trees and figures, a cascade and mountainous scenery
free pen, washed *diameter* 13¼ *in.* 1

POUSSIN (NICHOLAS).

2329 STUDY FROM THE ANTIQUE, *pen washed* 8 *in. by* 10. 1

2330 The Funeral Procession, *pen and indian ink* 9½ *in. by* 7½. 1

2331 Landscape and figures, mountainous background
slight pen 11 *in. by* 7¼. 1

ROMEYN.

2332 Cattle in a landscape
highly finished in indian ink; from the Esdaile Collection 7½ *in. by* 10½. 1

VAN STRY.

2333 A Village with a canal, boat and figures
pen washed in colours 11¾ *in. by* 7½. 1

2334 A Dutch Cottage, winter scene
pen washed in colours 11¾ *in. by* 7½. 1

DRAWINGS—*continued.*

VENETIAN SCHOOL.

2335 Male and Female seated on a bank, $2\frac{1}{2}$ *in. by* $3\frac{1}{2}$
A Lady and Gentleman in Venetian costume, seated, in conversation, $4\frac{1}{4}$ *in. by* $4\frac{3}{4}$ 2

A. DEL SARTO (Style of).

2336 The Virgin and Child, two Saints in adoration
coloured chalks $8\frac{3}{4}$ *in. by* $4\frac{1}{2}$. 1

SCHIDONE.

2337 The Salutation
in sepia, the lights touched in oil colours 12 *in. by* 14. 1

LE SUEUR.

2338 A Female Head, *in black chalk* $3\frac{3}{4}$ *in. by* $5\frac{1}{2}$. 1

A. DEL SARTO.

2339 Studies of Figures, *in red chalks* $7\frac{1}{2}$ *in. by* $9\frac{1}{2}$. 1

SIRANI.

2340 Adoration of the Shepherds, *oval, in pencil* $3\frac{1}{4}$ *in. by* $4\frac{1}{4}$. 1

TENIERS (D.)

2341 Studies of Trees, *in indian ink,* $7\frac{1}{4}$ *in. by* $5\frac{3}{4}$
Man seated by the side of a tub, *sketch in pencil,* 10 *in. by* 7 2

P. VERONESE.

2342 The Entombment
a highly finished drawing in distemper 15 *in.* by 10. 1

VAN VITELLI.

2343 View in Italy, *a study in water colours* 12 *in. by* $5\frac{1}{2}$. 1

LEONARDO DA VINCI.

2344 Studies of Heads and Figures
in pen; from the Mariette Collection 6 *in. by* $4\frac{1}{2}$. 1

P. A. WILLE.

2345 A Poissarde, *in red chalk* $9\frac{1}{2}$ *in. by* $11\frac{1}{2}$. 1

RICHARD WILSON.

2346 VIEW ON THE THAMES
a highly finished drawing in water colours 16 *in. by* $19\frac{1}{2}$. 1

1 7

37. 13. 6

37 13 6

DRAWINGS—*continued.*

W. VANDEVELDE.

2347 SHIPPING, *slightly washed* 8 *in. by* 6. 1 . 11 .

2348 SHIPPING, *in sepia* 6¼ *in. by* 7½. 1 . 10 .

2349 A FLEET, in order of battle, *slightly washed* 16 *in. by* 6. 1 1 8 .

2350 TWO MEN OF WAR and fishing boats 2 2 .
pen and indian ink 13½ *in. by* 8½. 1 . 5 .

2351 DUTCH COAST WITH SHIPPING, *sepia* 16 *in. by* 9¾. 1 . 2 6

2352 SKETCH OF A MAN OF WAR, *sepia* 12 *in. by* 15½. 1 . 15 .

2353 SKETCH OF A VESSEL, *in pencil* 14 *in. by* 18½. 1 1 12 .

2354 THE FLEET IN ATTENDANCE ON THE PRINCE OF ORANGE
pen and sepia 32 *in. by* 13. 1 . 2 .

2355 SLIGHT SKETCH OF SHIPPING, *in pencil* 26 *in. by* 11. 1 1 1 .

2356 A JETTY ON THE DUTCH COAST, with shipping
in indian ink, signed "W. V. V. f." 18 *in. by* 9. 1

2357 DUTCH AND ENGLISH FLEETS 11 11 .
highly finished in indian ink 1

2358 ENGLISH FLEET ON THE DUTCH COAST, with the embarcation of the Princess of Orange 5 10 .
in pen and indian ink 38 *in. by* 13. 1

2359 A DUTCH MAN OF WAR . 15 .
finished sketch in chalk 14 *in. by* 11½. 1

VANDYCK.

2360 A MAN ON HORSEBACK in the foreground, with a shepherd and his flock in the background . 3 .
free pen and sepia 11½ *in. by* 14. 1

2361 ANTHONY TRIEST
a highly finished drawing, in black chalk, washed, heightened with white 14 *in. by* 16½. 1 2 .

2362 A FREE AND BOLD SKETCH, an ancient Oak . 8 .
in pen and sepia 14½ *in. by* 18½. 1

2363 CÆSAR ALEXANDER SCAGLIA, seated, full length . 4 .
black chalk, on brown paper 13 *in. by* 18½. 1

CLAUDE.

2364 THE SERMON ON THE MOUNT. Our Saviour surrounded by the multitude, seated on a mount under a cluster of trees; on the left a view of the sea, with shipping, &c. figures of animals in the foreground 16 10 .
a fine drawing in pen and sepia; from the Collection of Sir J. Reynolds 15 *in. by* 9½. 1

83 . 3 . 0

DRAWINGS—*continued.*

CANALETTI.

2365 VIEW ON THE LAGUNE at Venice
pen and sepia 12 *in. by* 8. 1
6 15 .

TITIAN.

2366 A LANDSCAPE WITH TREES growing on rocks, with a waterfall, &c. *free pen* 10 *in. by* 14½. 1
2 2 .

2367 THE PREDICATION, a chapel, in which are seated several cardinals and dignitaries of the church, a friar in a pulpit preaching
in pen, slightly washed; from the Cosway and Paul Sandby Collections 9¼ *in. by* 10½. 1
2 15 .

2368 A BISHOP ATTENDED BY A MALE AND FEMALE SAINT
sketch in pen; from the Collections of Mariette, De Fries, Lawrence, and Esdaile 7¼ *in. by* 9. 1
18 . .

2369 FULL LENGTH OF A MAN, with a hat and cloak, pointing to the left, *in pen* 3¼ *in. by* 7½. 1
. 3 6

2370 A LANDSCAPE, with waterfall, trees in the distance, rocks in the foreground, with a church to the left
in pen; from the Mariette Collection 14 *in. by* 9¼. 1
30 . .

2371 ADORATION OF THE SHEPHERDS. A Peasant in the act of adoring the Infant Saviour, the Virgin and Joseph kneeling, Angels on the manger
in pen; from the De Fries, Lawrence, and Esdaile Collections 6½ *in. by* 8. 1
14 14 .
6 6 original price.

2372 DAVID AND BATHSHEBA, she is bathing, in a landscape with water and trees
in pen; from the Lawrence and Esdaile Collections 7¾ *in. by* 9. 1
5 10 .

2373 PRESENTATION IN THE TEMPLE, a composition of fourteen figures
in pen, on grey paper; from the Lawrence and Esdaile Collections 11 *in. by* 7½. 1
15 10 .

2374 THE ADORATION OF THE SHEPHERDS. The Infant Saviour lying in the centre of the composition, the Virgin and St. Joseph kneeling on each side, the shepherds in the background
pen and sepia; from Sir J. Reynolds' Collection 10¼ *in. by* 14¾. 1
4 4 .

185 . 19 . 6

185 19 6

DRAWINGS—*continued.*

2375 A BATTLE, WITH NUMEROUS FIGURES *in pen and sepia, a very spirited but slight sketch* 15 *in. by* 19. 1 — 4 6

2376 INFANT SAVIOUR, surrounded by male and female saints *in pen and sepia; from the Cosway Collection* 12 *in. by* $5\frac{3}{4}$. 1 — 17 10

2377 MOUNTAINOUS LANDSCAPE, with trees and waterfall *in pen* 11 *in. by* $7\frac{1}{2}$. 1 — 1

DONATELLO.

2378 FULL LENGTH OF A MAN STANDING IN A NICHE, with a book in his hand *in free pen, washed* 7 *in. by* 16. 1 — 1 14

RAFFAELLE.

2379 A LANDSCAPE. Mountainous scenery, a one arched bridge in the foreground *slight sketch in pen* 10 *in. by* $7\frac{3}{4}$. 1 — 1 6

2380 THREE NAKED FIGURES, A MALE IN THE CENTRE, SEEN FROM BEHIND, a female on each side of him *in pen* $8\frac{1}{4}$ *in. by* 11. 1 — 4

2381 THE ENTOMBMENT. Two soldiers seated, sleeping by the side of a sarcophagus *highly finished drawing on prepared paper, washed, a study for the picture of the Entombment in the Vatican* 7 *in. by* $9\frac{1}{2}$. 1 — 23

R. WILSON.

2382 PALM TREES. Study of trees at Rome, *in black chalk;* on the reverse Buildings, &c. $15\frac{1}{4}$ *in. by* 19. 1 — 9

DRAWINGS FRAMED AND GLAZED.

F. C. LEWIS.

2383 View in Devonshire, *in oils* 9 *in. by* $5\frac{1}{2}$. 1 — 1 2

DE WINT.

2384 WINDSOR CASTLE, *in water colours* $10\frac{1}{4}$ *in. by* $6\frac{3}{4}$. 1 — 1 10

236 10 6

DRAWINGS—*continued.*

EHRET.

2385 THE DATURA FASTUOSA
a highly finished plant, in colours, on vellum 11½ *in. by* 9½. 1

4 6

R. WHITE.

2386 PORTRAIT OF THE POET OTWAY
highly finished in pencil, in a small oval 1

4

D. LOGGAN.

2387 PORTRAIT OF ANTHONY EARL OF SHAFTESBURY
highly finished in pencil, oval 4½ *in. by* 5¾. 1

4

GEORGE VERTUE.

1 10 2388 BISHOP JEWELL, *in water colours* 3½ *in. by* 5. 1

2389 JOSEPH ADDISON
a very fine portrait, in indian ink 9 *in. by* 10. 1

12

CLAUDE.

1 15 2390 A MEDIÆVAL TOWER WITH TREES
a sketch in pen 4¾ *in. by* 6½. 1

65 2 2391 ANCIENT ROMAN RUINS. In the centre, a distant view of the sea; in the foreground, to the right, the ruins of a temple, with five columns; to the left, more ruins and columns
pen and sepia, heightened with white 35 *in. by* 7. 1

JORDAENS.

8 17 6 2392 THE SPORTSMAN. He is seated to the left, surrounded by his hounds; trees in the background. The drawing has an ornamental border
in colour, heightened with white 19¾ *in. by* 14. 1

RUBENS.

2393 HELENA FORMAN, full length, seated, 12½ *in. by* 16¼
The same, standing, 10½ *in. by* 16½
both in black chalk 2

92

355 19 6

DRAWINGS—*continued.*

VANDYCK.

2394 JAMES DUKE OF YORK, when a child, life size
highly finished, in coloured chalks, heightened with white; from Sir J. Reynolds' Collection 12 *in. by* 16. 1 — 9 15

2395 PORTRAIT OF JODOCUS DE MOMPER
painted in oil en gresaille 6 *in. by* 8½. 1 — 16

2396 MARIA RUTENS
in indian ink, washed; from Sir Peter Lely's Collection 7 *in. by* 9½. 1 — 9

JULIO ROMANO AND RUBENS.

2397 A FRIEZE ORNAMENTED WITH MALE AND FEMALE FIGURES, Masks, Escutcheons, &c.
pen and sepia, heightened with white, and worked over by Rubens 25 *in. by* 13½. 1 — 15 15

GUARDI.

2398 VIEW ON THE GRAND CANAL, VENICE
pen and sepia washed 17 *in. by* 8½. 1 — 3 11

CANALETTI.

2399 PIAZZA ST. MARCO, VENICE, WITH THE CAMPANILE UNDER REPAIR
A MOST ADMIRABLE AND HIGHLY-FINISHED DRAWING, *in pen and sepia* 11 *in. by* 17½. 1 — 163

*** This drawing has been engraved by F. C. Lewis.

GUIDO RENI.

2400 HEAD OF A YOUNG FEMALE
in black and coloured chalks, on grey paper; from the Esdaile Collection 9 *in. by* 13. 1 — 2 7

PARMIGIANO.

2401 DIANA, A FULL-LENGTH FIGURE OF A NAKED FEMALE
highly finished in red chalk 4 *in. by* 5½. 1 — 15 15

575. 18. 6

575 18 6

DRAWINGS—*continued.*

2402 DESIGN FOR A CEILING
pen and sepia tinted 11¾ *in. by* 8. 1 — 2 12

2403 DESIGN FOR A CEILING, ENRICHED WITH MEDALLIONS, *in pen and sepia tinted* 8 *in. by* 11¾. 1 — 10

2404 A YOUNG GIRL, *a head, in red chalks* 4 *in. by* 5½. 1 — 7

TITIAN.

2405 THE CONCERT. Four musicians seated, in the centre of the composition; trees to the right; a monument to the left
in pen 9 *in. by* 6. 1 — 6 6

P. DELLA VAGA.

2406 AN ALTAR PIECE. In the centre, at the top, the Visitation of the Virgin, surrounded by architectural arabesques; in the centre, the Virgin, with the Apostles, receiving the Holy Ghost; the whole surrounded by architectural columns
pen and sepia, heightened with white; from the Richardson and Esdaile Collections 13 *in. by* 21. 1 — 16 16

2407 AN ALTAR PIECE; a Design, in three compartments. The Holy Family in the centre; St. Peter and St. Paul on each side
from the Collections of Lely, Barnard, and West 16½ *in. by* 18. 1 — 5 5

2408 A TAZZA: a very graceful Design
in pen and sepia 15 *in. by* 6½. 1 — 10 10

CORREGGIO.

2409 THE MAGDALEN: a head of a young female, looking down—a study for the picture at Parma
in black and coloured chalks, tinted 5½ *in. by* 7¾. 1 — 7 7

2410 A FRONT FACE PORTRAIT OF A YOUNG MAN
in coloured chalks, heightened with white 6 *in. by* 8¼. 1 — 6 10

A. DEL SARTO.

2411 HIS OWN PORTRAIT, LIFE SIZE
ON BROWN PAPER, HIGHLY FINISHED IN BLACK CHALK
11½ *in. by* 16. 1 — 6 7

715 4 6

/ 15 L. 6.

DRAWINGS—*continued.*

GAUDENZIO FERRARI.

2412 VIRGIN SEATED, THE INFANT SAVIOUR STANDING ON HER LAP; ANGELS ON EACH SIDE, PLAYING ON MUSICAL INSTRUMENTS

A HIGHLY-FINISHED AND CAPITAL DRAWING, IN PEN AND BISTRE, HEIGHTENED WITH WHITE 21¾ *in. by* 33. 1 — 12

BRAMANTE.

2413 AN ARCHITECTURAL DESIGN, representing a façade, divided into five compartments, which are occupied by architectural subjects, arabesques, &c.

from the Lawrence and Esdaile Collections 19½ *in. by* 12½. 1 — 45

L. DA VINCI.

2414 A HORSE'S HEAD

a very fine and highly-finished study in black chalk, life size; from Lord Spencer's Collection 18 *in. by* 21. 1 — 4 10

DONATELLO.

2415 THE VIRGIN AND CHILD, full length, seated

free pen; from the West Collection 6 *in. by* 9¾. 1 — 1 15

MICHAEL ANGELO BUONAROTTI.

2416 THE FIGURE OF FRAUD, represented as a female (full length), holding the mask of an old man in her hand

7½ *in. by* 15. 1 — 5

2417 THE MARCHIONESS OF PESCARA. THIS MATCHLESS DRAWING IS OF THE GREATEST BEAUTY, UNITING THE GRANDEUR OF M. ANGELO WITH THE SWEETNESS OF RAFFAELLE; SHE IS REPRESENTED IN PROFILE, AND HER HAIR DRESSED IN THE ANTIQUE TASTE; MOST CAREFULLY DRAWN IN BLACK CHALK; FROM THE COLLECTION OF M. BUONAROTTI AND CHEV. VICAR; at the back are some grotesque figures *in red chalk* 9½ *in. by* 11½ 1 — 290

10 73 . 9 . 6

1073 9 6

DRAWINGS—*continued.*

JULIO ROMANO (AFTER RAFFAELLE),

2418 PART OF A CARTOON. Two Roman Soldiers and a Female *in colours; the figures are the size of life* 27 *in. by* 36. 1

6 6

RAFFAELLE.

2419 THE ALMIGHTY APPEARING TO ISAAC *a highly finished drawing in sepia; one of the subjects in the Vatican* 10 *in. by* 8. 1

35

2420 PORTRAIT OF HIS SISTER, HALF LENGTH ADMIRABLY DRAWN WITH BLACK CHALK, THIS DRAWING IS TREATED WITH THE GREATEST SIMPLICITY AND TRUTH; *from the Collection of W. Y. Ottley Esq.* 10½ *in. by* 7. 1

240

2421 PORTRAIT OF RAFFAELLE'S SISTER A MOST CAPITAL DRAWING, EXECUTED IN BLACK CHALK; *from the Collection of W. Y. Ottley, Esq.* 16 *in. by* 10. 1

300

2422 PORTRAIT OF RAFFAELLE'S SISTER, LOOKING DOWNWARDS, PROBABLY IN THE CHARACTER OF THE VIRGIN, FOR A HOLY FAMILY TASTEFULLY EXECUTED WITH THE METAL POINT ON A PREPARED GROUND; ON THE REVERSE IS AN UNFINISHED STUDY OF A YOUTH. THIS ADMIRABLE DRAWING IS ENGRAVED IN THE "ITALIAN SCHOOL OF DESIGN" 10¼ *in. by* 7. 1

470

2423 THE VIRGIN, CHILD, AND AN ANGEL. THIS CHARMING SKETCH, A MERE OUTLINE, POSSESSES SO MUCH BEAUTY THAT THERE IS PROBABLY NO DRAWING EXISTING, SO SLIGHT, OF EQUAL INTEREST. THE EXPRESSIONS ARE FULLY RENDERED WITH A SINGLE TOUCH OF THE PEN, AND THE COMPOSITION IS PERFECT *from the Collection of T. della Vite, M. Crozat, M. Mariette, Marquis Leroy, and T. Dimsdale* 10 *in. by* 8¼. 1

380

2424 THE HOLY FAMILY. THE VIRGIN IS SEATED WITH THE INFANT SAVIOUR IN HER LAP; ST. JOHN TO THE RIGHT AND ELIZABETH TO THE LEFT A BEAUTIFUL AND MOST INTERESTING DRAWING IN BLACK CHALK HEIGHTENED WITH WHITE; *from the Collection of Mr. A. Stewart* 15 *in. by* 11½. 1

13

2517 15 6

2317 15 6

DRAWINGS—*continued.*

2425 VIRGIN AND CHILD 600

A MOST EXQUISITE AND LOVELY DRAWING, EXECUTED ON PREPARED PAPER, WITH THE SILVER POINT, ONE OF THE MOST CHARMING EXAMPLES OF THE GREAT ARTIST

$4\frac{1}{2}$ *in. by* $5\frac{1}{2}$. 1

PICTURES.

MIGNARD.

2426 Fine Portrait of Louis XIV 1 15

REYNOLDS.

2427 Girl with a Bird 1 2 4

UNKNOWN.

2428 The Constable de Bourbon 1 1

MIREVELT (AFTER).

2429 A Young Lady of the time of James I 1 1

VIGNAROLI.

2430 A Lady of Verona, *in a carved frame* 1 10 10

BONE.

2431 A sketch in oil, Portrait of a Young Lady 1 1

PINE.

2432 Portrait of Miss Pine 1 2 10

LELY (AFTER).

2433 Lady Arlington 1 5

TERBURG.

2434 Portrait of himself 1 8

WILSON (AFTER).

2435 Landscape, with Nymphs Bathing 1 15

3144. 15. 6

3444 15 6

GUARDI.

2436 View near Venice 1

3 13

HOLBEIN (STYLE OF).

2437 A Bishop, temp. Edward VI. 1

1 3

P. DE LAER.

2438 A Battle Scene 1

2 2

JANSSON (CORNELIUS).

2439 Portrait of Sir Edward Coke 1

5

KNELLER (SIR GODFREY).

2440 Joseph Addison 1

1 10

VANVITELLI.

2441 An Italian Landscape 1

4 4

TITIAN (AFTER).

2442 The Holy Family 1

11 11

SCARLETT DAVIS.

2443 Interior of a Room in Hampton Court Palace 1

5 5

TROOST, THE DUTCH HOGARTH.

2444 A Musical Party 1

1 2

HOGARTH.

2445 A MUSICIAN SEATED in his room, surrounded by his Family, musical instruments, &c. 1

10 10

VENETIAN SCHOOL.

2446 A full-length Portrait of the Chevalier Bayard, leaning on his sword, in a suit of armour 1

59

24 2446 *

49 2446 **

3322 15 6

3322 15 6

MISCELLANEOUS ARTICLES.

2447	HEAD OF MARY DE MEDICI, *beautifully modelled in terra cotta* BY THE HAND OF RUBENS, *gilt frame* 1	2	18	.	
2448	AN IVORY CASKET OF THE XIVTH CENTURY, ELABORATELY CARVED WITH RELIGIOUS AND DOMESTIC SUBJECTS IN RELIEF, IN COMPARTMENTS, with brass bands, each corner of the lid surmounted by Lions supporting Shields	37	.	.	
	*** This interesting specimen was among the "Art Treasures" exhibited at Manchester in 1857.	6	10	.	
2449	Frames, with glass and backs on hinges, for exhibiting Prints and Drawings 10				
2450	Ten others, smaller 10	5	.	.	
2451	Twelve frames of different sizes, some glazed	1	.	.	
2452	Portfolios of different sizes	.	11	.	
2453	Others	.	2	.	
2454	Others	2	.	.	

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